

MUSICAL AMERICA



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John C. Freund

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REISENAUER FORGETS CONCERT ENGAGEMENT

DELAYS AT A DINNER IN LOS ANGELES AND AUDIENCE FOREGOES PIANO RECITAL.

Auditors Wait an Hour, While Messengers Search for the Missing Musician—Money Is Eventually Refunded.

LOS ANGELES, Feb. 24.—A large and cultured audience of musicians and lovers of good music, many of them from neighboring cities, paid fancy prices for admission to Simpson Auditorium last Friday to hear Alfred Reisenauer, the pianist. The recital was to have begun at 8:15 o'clock, but when that hour arrived nothing had been heard from Reisenauer by the managers of the affair.

For a time the audience was patient, but as the minutes passed and the artist did not appear the people became restless. One of the managers finally explained that there had been an unavoidable delay, but he did not say what caused it. A little later the audience was dismissed with the statement that the money would be refunded.

Most of the audience had left the place, but there were nearly 300 left when Reisenauer rushed into the building and made his way to the platform. Without introduction he took his place at the piano and began playing. He had only played a few bars when he walked off the stage.

During the hour that the audience had waited, messengers were sent everywhere that it was thought possible for the pianist to be, but it was not until a few minutes before 9 o'clock that he was found with a party of friends just finishing a wine dinner. He had forgotten all about the performance. To-day those who had purchased tickets got their money back.

MARTEAU PLAYS FOR THE YOUNG PEOPLE

Varied Programme Presented at Interesting Symphony Concert in Carnegie Hall, New York.

The fifth of the Symphony Concerts for Young People given February 24, in Carnegie Hall, offered some diverting items for the young people, and some others that were perhaps of more interest to the older than the younger ones.

There were three movements from Rubinstein's "Ocean Symphony," his best symphonic work, that had not been played in New York for a good many years; the amusing "Nutcracker" suite by Tchaikowsky, and Dr. Leopold Damrosch's orchestral arrangement of a march by Schubert.

Henri Marteau, who had already appeared once here this season in a popular Sunday concert at the Metropolitan Opera House, played Schumann's Fantasia for violin and orchestra, and a Romanza and the Rondo Capriccioso by Saint-Saens.

Mr. Marteau performed with authority and assurance, and with striking virility.

Hofmann's Wife Sues for Son.

George Morris Eustis, the five-year-old son of the woman who was married to Josef Hofmann, the pianist, was brought into the Supreme Court in New York, February 26, on a writ of habeas corpus sued out by the boy's mother, who is expected to arrive here from Europe this week. The writ was procured by her attorneys, Choate, Hanford & Laroque, who had been asked by cable to get possession of the boy, who, it is alleged, had been kidnapped by his father, George P. Eustis.

WILHELM GERICKE RESIGNS FROM BOSTON ORCHESTRA

CONDUCTOR WILL LEAVE SYMPHONY ORGANIZATION WHEN SEASON ENDS, APRIL 28

Could Not Come to Terms with Major Higginson, Financial Backer of Orchestra. Successor's Identity in Doubt—Weingartner Rumor Revived.



WILHELM GERICKE.

Conductor of the Boston Symphony Orchestra, Who Has Resigned His Post and Will Return to Europe.

BOSTON, Feb. 26.—Wilhelm Gericke has resigned as conductor of the Boston Symphony Orchestra, his resignation to take effect at the end of the present season on April 28. This action, which came as a total surprise to the public, was the culmination of a series of conferences between Mr. Gericke and Major H. L. Higginson, the financial sponsor of the orchestra. Major Higginson had offered the place to Mr. Gericke for next season and the conductor had stated his terms. Major Higginson did not care to accept Mr. Gericke's request, and the latter thereupon resigned.

Neither of the parties concerned will talk of the break, but to the intimate friends of Mr. Gericke it is known that for some time he has been dissatisfied with certain phases of the management of the orchestra. It is said that he will sail for Germany so soon as his contract expires here. Who his successor will be is not known.

In an interview at his residence in Brookline, Mr. Gericke told a representa-

tative of MUSICAL AMERICA that he had made absolutely no plans for the future.

"I have not been abroad for two years," said Mr. Gericke, "and I shall go to Europe this Summer. I do not know what arrangements, if any, have been made regarding my successor."

At the offices in Symphony Hall it was not possible to secure any information as to the possible successor of Mr. Gericke. All of the executives of the departments said that Major Higginson was the only man who could give out any information. Mr. Higginson is not in the best of health and is confined to his home at present.

The story that Felix Weingartner was considering an offer from Major Higginson is not taken seriously, as the German conductor has repeatedly said that he would not live in this country.

Mr. Gericke became leader of the Boston Symphony Orchestra in 1884, resigning in the spring of 1889, and being followed by Mr. Nikisch and Mr. Paur. In 1896, Mr. Gericke again assumed the conductorship, this year being his thirteenth with that organization.

INDEPENDENT OPERA FOR PHILADELPHIA

QUAKER CITY THINKS OF ABANDONING GUARANTEES FOR CONRIED'S ARTISTS.

Backers of Scheel's Orchestra May Establish Permanent Company for Regular Season to Last Several Weeks.

PHILADELPHIA, March 1.—A number of the men and women who have been prominent in the support of the opera for many years, dissatisfied with the results of the season just closing, have renewed the project of an independent operatic organization for Philadelphia. The present arrangement, they say, does not meet the musical demands of this community, while it involves an outlay, from those whose interest may be only social, which might be turned to more profitable account.

The Philadelphia subscribers this season have guaranteed to Mr. Conried a minimum of \$7,000 for every performance. The receipts on a few nights fell below this sum, the deficiency being made up by the guarantors, but on many nights they largely exceeded it, running as high as \$8,500 and beyond—the capacity of the house. The excess does not reimburse the guarantors, but is added to the manager's profit.

It is the belief of those familiar with the business that the money which Philadelphia has paid this season for one opera a week would meet the entire weekly expenditure of a local organization nearly as efficient as that which has been brought over from New York and secure the services of leading singers. There are many popular artists outside the Metropolitan circle who would be glad of an independent engagement, and it is assumed that the greater variety and novelty which could thus be offered would bring to the Academy, on two or three evenings of the week, the crowds that are now practically excluded.

The present project has a practical basis in the fact that those who are interested in the opera are largely the same persons who are concerned in the Philadelphia Orchestra. The orchestra is a permanent institution, whose members are paid weekly salaries, and if it can be profitably occupied for two or three additional evenings of the week the most essential and most costly part of the foundation of the opera will be supplied with but slight additional drain upon the music-loving community. The chorus and the minor singers are easily supplied, and the "stars" are expected to draw their own compensation.

Some of the most active promoters of the Philadelphia Orchestra, who are also among the supporters of the opera, have had this subject under consideration for several days. There have been consultations upon the artistic and financial aspects of the plan and some tentative approaches to the directors of the Academy of Music with reference to next season's dates. The arrangement with Mr. Conried expires with the coming week, and there will then be occasion to present whatever plans may be formulated to the subscribers to the Philadelphia opera.

Five-Cent Music Lessons.

CINCINNATI, March 1.—The following advertisement appeared in the "instruction" column of the "Enquirer" yesterday: 5-CENT MUSIC LESSONS. Also, elocution and physical culture. 821 Main st. MISS MCCLELLAN. Piano for practice.

MONTREAL MUSICIAN'S NEW SUITE DE BALLET

**R. GRUENWALD, OF HIS MAJESTY'S
THEATRE, WINS SUCCESS AS
COMPOSER.**

Has Had Varied Career in Military Band and Orchestral Work—More than 400 Overtures, Solos, Fantasias and Other Works of His Composition.

MONTREAL, Feb. 28.—R. Gruenwald, musical director of His Majesty's Theatre, in Montreal, and a composer of more than 400 successful pieces of music, it at work on a Suite de Ballet, on an Arabian subject, which, he believes will surpass his previous efforts, although it is adapted for use by



R. GRUENWALD,
Musical Director of His Majesty's Theatre,
Montreal.

small-sized orchestras. Mr. Gruenwald was born in Germany, receiving his first lessons on the violin from his father, and his finishing touches from his brother Adolf, one of the founders of Theodore Kullak's Conservatorium of Music in Berlin. At the age of ten he commenced theory and composition with Dr. Klingenberg and Herr Konig, passing a highly exacting examination with Bandmaster General Wiprecht of Berlin.

After serving his time in the army he accepted the position of Kapellmeister to the 46th Royal Rifles (English), then stationed in Montreal, leaving them after eight years and eventually settling again in Montreal, conducting his own orchestra until he went into the theatrical business.

Mr. Gruenwald has composed overtures, fantasias, solos, salon pieces for orchestra and band, the best known being "Modora Overture," "Antony and Cleopatra," "Suite de Ballet," "The Palms" Paraphrase, "Nickayah" Intermezzo, all published by Ditson, Lundy, Fischer and Church.

ANITA RIO IN "AIDA."

**Excellent Performance Given by Lynn,
Mass., Oratorio Society.**

LYNN, MASS., Feb. 26.—Anita Rio, soprano; Isabelle Bouton, mezzo-soprano; Faye D. Stratton, soprano; Edward Johnson, tenor; Robert Bruce, barytone, and Willard Flint and W. H. Kenney, basses, were the soloists last Thursday night at the performance of Verdi's "Aida," given by the Lynn Oratorio Society in High School Hall.

The Boston Festival Orchestra, with Emil Mollenhauer as conductor and John A. O'Shea accompanist, assisted in making the affair a memorable one in local musical annals. The choral and soli work were marked by decided merit, Mme. Rio and Mme. Bouton acquitting themselves with great credit.

ANITA RIO
ADDRESS
J. Armour Galloway
53 EAST 86TH ST.
NEW YORK
SOPRANO

FRIDA ASHFORTH
DE CEBELE
135 EAST 18th STREET, NEW YORK

PAUR MAY NOT SIGN ANOTHER CONTRACT

**Conductor Is Greatly Disappointed in
Support Given His Orchestra in
Home City.**

PITTSBURG, Feb. 28.—The Pittsburgh Orchestra, Emil Paur, conductor, arrived home yesterday from a three weeks' tour through Canada and the middle West. While delighted with the success of the trip, Mr. Paur expressed disappointment at the lack of musical interest in Pittsburgh, and said he might not sign a contract to remain another year as conductor.

"It distresses me when I see the reception the Pittsburgh Orchestra met away from home to think of the waning interest that is apparent in its own city," said Mr. Paur. "I am quite sure the people of Pittsburgh do not realize the fame of their orchestra in other places. The Pittsburgh public has come to regard the orchestra concerts merely as society events and they do not attend."

"Do you think the interest will wane until the result will be the abandonment of the orchestra?"

"I don't want to think such a thing possible," replied Mr. Paur. "There is such wealth here that it would be a burning shame if such a contingency should arise."

MUSURGIA CONCERT

**Second Musical Function, as Mixed
Chorus, Proves Most Successful.**

The second concert, as a mixed chorus, of the Musurgia Society given in Carnegie Hall, New York City, February 27, under direction of Walter Henry Hall, before a large and appreciative audience was most successful. The programme was varied and interesting and was rendered in a manner which left nothing to be desired.

The choir distinguished itself by purity and nice tonal balance and by its precise and elastic responsiveness to the conductor's baton. Some of the more subdued effects were specially well done. The soloists were Thomas Sinclair Gane, a barytone possessing a pleasing voice, and Grace Davis, a soprano of intelligence and having a delightful, flexible and well-trained organ.

CONCERT OF CHICAGO MENDELSSOHN CLUB

**Corinne Rider-Kelsey, the Soloist.—Va-
ried Programme Sung by Mr. Wild's
Chorus of Male Voices.**

CHICAGO, Feb. 26.—A varied collection of songs, grave and gay, was sung at the concert of the Chicago Mendelssohn Club, last Thursday, in Orchestra Hall.

Mrs. Rider-Kelsey, who was heard here in the Apollo Club's performance a few nights ago, gave Richard Strauss's "Ständchen" and songs by MacDowell, Henschel and Parker, disclosing again her admirable method and a voice which in its warmth and liquid quality is peculiarly attractive. Solos, incidental to the choral numbers, were given by H. C. Cassidy, Walter H. Root and Charles F. Champlin.

LAST LONGY CONCERT

**Boston Organization Gives Interesting
Programme to Close Present
Season.**

BOSTON, Feb. 27.—At Potter Hall, last evening, the Longy Club was heard in its last concert of the season. The programme was an attractive one. It consisted of a quintette for flute, oboe, clarinet, horn and fagott, by Fritz Kauffman, a Klughardt trio for piano, oboe and viola, five fantasias after Lenau's Poems, and Raff's Sinfonietta, op. 188, which called for the full musical strength of the club. Mr. Ferir, of the Boston Symphony Quartette, assisted, and was heard in the Klughardt number.

The Kauffman quintette proved interesting, and was superbly played. The trio abounds in quaint and fascinating movements, and the Raff number is full of strength and beauty. The club played with its usual excellence.

TEACHER OF
BESSIE ABBOTT (Paris Opera)
SOPHIE TRAUBMANN (Metropolitan Opera Co.)
HARRIET BEHNÉ (Berlin Opera Co.)
KATHARIN HILKE (The Cathedral, N. Y.)

SINGER WINS SUIT

**Mme. Schumann-Heink Gets Possession
of Three Sons and Dead Husband's
Fortune.**

DRESDEN, Feb. 27.—The courts here have decided that the three elder sons of Mme. Schumann-Heink, the singer, shall be permitted to accompany her to America in April, and have also awarded her the fortune of her late husband, Herr Heink, on the ground that it was earned by her.

Mme. Schumann-Heink recently appealed to the State Department at Washington for assistance in gaining possession of her elder sons, who were said to be detained in Germany, on the ground that they were liable to military service, whereas the singer, as a naturalized American and as the wife of an American, by her second marriage to William Rapp, her manager, in May, 1905, claimed that her sons were entitled to come to this country with her.

MARIE HALL, SOLOIST

**Violiniste Plays at Seventh Concert of
Cincinnati Symphony Orchestra.**

CINCINNATI, Feb. 26.—The seventh set of concerts of the Cincinnati Symphony Orchestra were given Friday afternoon and Saturday evening in Music Hall, before a large audience. The programme included Mozart's Overture to the "Magic Flute"; Beethoven's Symphony No. 7, in A major; Bruch's Violin Concerto in G minor, and Converse's "The Mystic Trumpeter," op. 19.

The orchestra, under the direction of Frank Van der Stucken played with characteristic spirit, beauty of tone and precision. The fugal structure of the dainty theme of the Mozart number was brought out effectively by the various instruments. The musicians displayed throughout an intelligence of interpretation and a faithfulness to the dictation of Mr. Van der Stucken.

Marie Hall was the soloist, and her presentation of the beautiful Bruch Concerto was a feature of the concert. She performed with considerable expression and exceptional technical skill.

KUBELIK ENCHANTS MUSICAL MONTREAL

**Heard in One of the Last Recitals to Be
Given in Windsor Hall.**

MONTREAL, Feb. 27.—Windsor Hall, in which all the great artists have been heard, was yesterday the scene of one of the most remarkable events in its existence. It is now to be torn down to make way for the extension of the Windsor Hotel.

Kubelik, the wizard, was the attraction and a full house greeted his reappearance after an absence of four years. Montreal has rarely acclaimed any artist as it did Kubelik. After his first number he was induced to play Schumann's "Abendlied."

When the Ernst Concerto was over, he had to give Hubay's "Zephyr" as an encore, after which he was recalled four times before acceding to the request for an extra encore. Schumann's "Traumerei" was then given and Randegger's "Bohemian Dance" was added after Kubelik had played Paganini's "Campanella."

Ludwig Schwab accompanied some numbers creditably and others too loudly. Agnes Gardner Eyre, the pianiste, was received with favor by the public, and had to respond to an encore. The concert was under the able direction of J. W. Shaw.

Gaul's "Una" Sung in New Jersey.

MAPLEWOOD, N. J., Feb. 27.—The Maplewood Choral Club sang Gaul's cantata, "Una," last night. The work was written for the music festival held in Norwich, England, in 1893. It was last performed in this country at Watertown, Mass., in April last, when it was given under the direction of Henry K. Hadley and with the assistance of string players from the Boston Symphony Orchestra. The theme utilized by the librettist is based upon the adventures of Una and the Redcrosse Knight among the demon spirits, naiads, satyrs and other creatures of the enchanted forest. It is taken from Spenser's "Faerie Queene."

ELIZABETH
CLARK-SLEIGHT

EAMES NEARLY MISSES CONCERT ENGAGEMENT

**SPECIAL TRAIN NEEDED TO CONVEY
PRIMA DONNA TO NEWARK,
N. J., AUDITORIUM.**

Emilio de Gogorza Accompanies Singer on Strenuous Journey—Fine Programme Presented When Destination Is Finally Reached.

NEWARK, N. J., Feb. 27.—Mme. Eames and her company kept an audience that packed the Krueger Auditorium waiting twenty-five minutes last night. It was only by engaging a special train from Jersey City that she was enabled to make her appearance here, after a series of delays caused by a balky automobile, a cab collision and a disobedient ferryboat.

Mme. Eames, her secretary, Miss Fetteridge, and Emilio de Gogorza, the barytone of the company, left the Hotel Astor, New York City, in an automobile shortly before 7 o'clock to catch the 7:25 boat at the Twenty-third street ferry of the Pennsylvania railroad. They were going along at a good pace when the machine struck the car tracks in Twenty-third street and a wheel came off.

The party was badly shaken up, but did not stop to take account of injuries. Mr. de Gogorza hunted up a carriage, and they sped on to the ferry. They reached it just as their boat was standing out into the stream.

The next train was at 8:25 and would have landed them in Newark an hour late for the concert. Mme. Eames asked if she could get a special train. Signor de Gogorza telephoned across to the Pennsylvania station and made all arrangements, and by the time the party reached Jersey City on the next ferry the special was pulling into the station, ready for them. Its run to Newark was one of the fastest ever made on that stretch of the Pennsylvania road.

The following programme was presented: Sonate—For violin and piano.....Handel Arturo Tibaldi and Amherst Webber.

Aria—Prologue from "Pagliacci".....Leoncavallo

Mr. de Gogorza.

"Sarabande"—Double-Bourree.....Bach

Mr. Tibaldi.

Scene and Aria from "Faust".....Gounod

Mme. Eames.

"Liebestod"—From "Tristan and Isolde".....Wagner-Liszt

Mr. Webber.

(a) "Par le Sentier".....Dubois

(b) "La Partida".....Alvarez

(c) "Embarquez vous".....Godard

Mr. de Gogorza.

(a) "Volksliedchen, op. 51, No. 2.".....Schumann

(b) "Als die alte Mutter".....Dvorak

(c) "Spring".....Henschel

Mme. Eames.

(a) Nocturne.....Chopin-Wilhelmj

(b) L'Abeille.....Schubert

(c) Obertasse.....Wieniawski

Mr. Tibaldi.

Duets—

(a) "La dove" ("Magic Flute").....Mozart

(b) "La ci darem" ("Don Giovanni").....Mozart

Mme. Eames and Mr. de Gogorza.

The audience was most appreciative and demanded encores after almost every number. All the soloists acquitted themselves with credit.

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MME. NORDICA MAY LEAVE METROPOLITAN

DECLINES CONRIED'S OFFER AND
WILL NOT RETURN UNLESS
TERMS ARE CHANGED.

May Join the Hammerstein Forces—Objected to
Small Number of Performances Guaranteed.

Mme. Lillian Nordica will probably be a Hammerstein prima donna next season, for she has declined to sign a new contract with Heinrich Conried, and is negotiating with his rival impresario.

Not willing to come here for the small number of appearances arranged for her at the Metropolitan this Winter, and not satisfied with the contract offered her by Mr. Conried for next season, Mme. Nordica has declined to return, and unless new terms are suggested by the director she will not do so.

Not only has the Winter's schedule provided fewer performances than usual of operas in her repertoire, but it has been noticed that frequently her best roles have been given to other artists.

The fact is, that in the season of 1904-05, Mme. Nordica was assured forty performances, whereas in the present season her contract has called for but twenty, and three of these have been made in Philadelphia. She has appeared at none of the Sunday night concerts nor at any of the Saturday night performances at popular prices. The contract offered her for next winter stipulated an even smaller number of appearances than she has made this year.

Rumors of some friction between Mme. Nordica and Mr. Conried have been in circulation for several days, and soon reached Mr. Hammerstein. He arranged an interview with the prima donna, which took place Wednesday night. When seen both declined to discuss their conference.

ST. LOUIS ENJOYS CHORAL-SYMPHONY

Audience of 2,500 Hears Sunday Con-
cert of Orchestra Under Conductor
Alfred Ernst.

St. Louis, Feb. 26.—The seventh Sunday concert of the St. Louis Choral-Symphony Orchestra, given yesterday afternoon in the Odeon, attracted 2,500 auditors, who gave Conductor Alfred Ernst an ovation upon his first appearance. The conductor showed his appreciation by presenting a programme that brought out the rich melody and harmony of sixty of the best orchestral artists of the city.

The soloist was Irene Critchfield, of St. Louis, who, with her excellent soprano voice, captured the audience. In Faetkenheuer's song, "What Might Have Been," Miss Critchfield revealed a matured voice of rich quality and wide range. Her tone was pure and sweet. She also sang three short pieces in the second part of the programme.

The programme consisted of "Versailles Army Festival," Trenkler; "Poet and Peasant," Von Suppe; symphony No. 2 in D major (one movement), J. Brahms; fantasia from "Faust," Ch. Gounod; "Invitation to the Dance," Weber-Berlioz; "Fancies," "Since We Parted" and "Spring Song," vocal solos by Irene Critchfield.

Miss Marie Hall Sails.

Miss Marie Hall, the young English violinist, who has had a successful concert tour in America this season, sailed for England February 28 on the steamer Cedric. It was announced that she would return next year for another tour under the management of Henry Wolfsohn.

RUDOLPH ARONSON

Concert Direction Internationale

No. 4 RUE TRONCHET, PARIS, FRANCE

SPECIAL NOTICE

Mr. Aronson will remain in New York until March 1, ready to receive proposals for appearances in London, Paris, Berlin and other European cities, of first class vocalists, instrumentalists and musical directors.

Address all communications (with full details) to Rudolph Aronson, 227 Riverside Drive, New York City, and appointments will be promptly arranged.

FRITZI SCHEFF HEARD IN CLASSIC DRUM RECITAL

FORMER OPERATIC STAR SHOWS PROFICIENCY ON
INSTRUMENT ONLY RECENTLY LEARNED



FRITZI SCHEFF.

Vivacious Singer Taken in the Act of Playing a Drum.

Fritzi Scheff has joined the ranks of the instrumentalists, and she will probably have to join a union when this secret becomes known. At the behest of Victor Herbert, the composer of "Mlle. Modiste," in which she is appearing at the Knickerbocker Theatre, New York City, she took lessons on the snare drum, and in the second act of the operetta she gives a recital of classic

music, the like of which is heard only in village brass bands.

Mme. Scheff's technique is admirable, and shows the effect of laborious practice. Her tone is firm and round, and her conception of the music she is playing is intelligent, though at times it lacks in soul.

There is a strong probability that Mme. Scheff may go on a concert tour, giving drum recitals, with Victor Herbert as conductor, and a specially selected orchestra.

HEAR THOMAS ORCHESTRA.

Only Concert This Season in Milwaukee
Given by Chicagoans.

MILWAUKEE, Feb. 28.—The Theodore Thomas Orchestra made its only appearance in this city last night, when a concert was given under the auspices of the Milwaukee Collegiate Alumnae. Under the direction of Frederick A. Stock, the orchestra presented a most interesting programme, performing in its customary finished style.

Among the offerings were Beethoven's overture "Lenore," No. 3; Serenade by Joseph Suk, fourth movement in B flat major; Concerto by Moszkowski, played by Mrs. Norman Hoffman, pianiste; Hugh Kaun's Humoresque, "Sir John Falstaff," and Liszt's "Les Preludes."

MR. CLARK'S CHICAGO RECITAL.

Barytone Singer Makes Pleasing Im-
pression Before Large Audience.

CHICAGO, Feb. 26.—Charles W. Clark, the barytone, gave his first song recital in Chicago yesterday in Music Hall, before an audience that filled the Auditorium. After three years of study in Paris, Mr. Clark's voice showed much improvement in interpretation. He sang six French songs, six lieder by Brahms in German, and as encore the "Dream in the Twilight" of Strauss and seven songs in English.

CALVE COQUETTING WITH HAMMERSTEIN

SINGER SAYS THAT SHE WILL
CREATE NEW ROLE IN FRENCH
IN THE AUTUMN.

Declares She May Sing Also for Conried, but for
Nothing—Has Put "Carmen" Aside Perma-
nently and Tells Why.

Mme. Emma Calve is coqueting with Oscar Hammerstein—figuratively speaking, of course. In a recent interview in the New York "Telegraph" she is reported as saying that she would probably create a new role in French at his Manhattan Opera House.

"I do not want to sing in New York at all. I have fear of it," she said. "Yes, I have fear of it, of its public, its critics, of everything. The rest of the country—yes, a thousand times, yes. I shall tell you what I would do. I would and probably will come and create a new part, make a creation at one of the other operatic theatres that will be started next season. Yes, a French part. That would be delightful; that would be artistic."

"Why, I would willingly do that for nothing. Yes, in such a case, I would sing for nothing at all, and at the Metropolitan Opera House, as well. This ought to please Mr. Conried especially, as I understand he is fond of economical salaries. But to go among all those Germans and sing my French roles—never! never! So, then, to the rescuing, my friend, and when I return next September I shall tell you the name of the new opera I am going to sing in, the character I am to create, and the opera house that will engage me."

"I shall never sing 'Carmen' again in this country. Am I to sing 'Carmen' forever? For thirteen years I have been at it. Have I nothing else to do? Am I to wear myself out at it? Is not every one sick and tired of me? It is not artistic always to be singing the same thing. Of course, if there were anything in these rumors Conried would have come at once to see me here. No, I shall not sing it again."

CARUSO SINGS FOR MRS. ORME WILSON

Is the Soloist at a Dinner-Musical of
Mrs. Astor's Daughter.

Society said farewell to the pre-Lenten season February 27 at a dinner-musical in the home of Mr. and Mrs. Orme Wilson, No. 3 East Sixty-fourth street, New York City. Caruso, the only soloist, sang "Un Furtiva Lagrima" from "L'Elisir d'Amore," "La Donna i Mobile" from "Rigoletto," and "Ride, Pagliacci," from Leoncavallo's two-act tragedy.

Among those present were: Mrs. Astor, Mr. and Mrs. J. J. Astor, Mr. and Mrs. E. L. Bayles, Mr. and Mrs. Ogden Mills, Mr. and Mrs. Cornelius Vanderbilt, Mr. and Mrs. E. C. Post, Mr. and Mrs. H. F. Webster, Mr. and Mrs. Theodore Frelinghuysen, Mr. and Mrs. Norman Hapgood, Mr. and Mrs. H. C. Drayton, Mr. and Mrs. Richard Mortimer, Mr. and Mrs. J. A. Burden, Jr., Mr. and Mrs. Stuyvesant Fish, Mr. and Mrs. R. P. Carroll, Mrs. Ogden Golet, the Misses Chanler, Iselin, Gwendolen Burden and Emily Wells, Robert Gerry, Francis Crowninshield, Montgomery Hare, Richard Peters and Thornton Wilson.

Sousa Opera's Premiere.

The first performance of Klaw & Erlanger's production of the new opera by John Philip Sousa and Harry B. Smith, to be called "King for a Day," which is now in rehearsal under the stage direction of Herbert Gresham, will occur on Monday evening, March 26, at the Court Square Theatre, Springfield, Mass.

Eleanor Everest Freer

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STOCK'S QUARTETTE PLAYED BY KNEISELS

COMPOSITION BY CHICAGO ORCHESTRA CONDUCTOR DELIGHTS CRITICS OF HOME CITY.

Work Declared to Be of Much Strength, Fine Musically Qualities and Decided Talent—Its Repetition Confirms First View.

CHICAGO, Feb. 24.—The third concert of the Kneisel Quartette's present series in Music Hall Friday night attracted a large audience. The programme was particularly interesting. It presented, in addition to the Haydn D major and Beethoven E minor quartettes, the Glazounow "Interludium in Modo Antico," and a movement from the Quartette in C minor, op. 6, by Frederick A. Stock, conductor of the Chicago Orchestra, which received its first hearing on this occasion. It proved to be an exceedingly clever and interesting work, and, though written nine years ago, and hence betraying strongly the influence of Richard Wagner (from which no young composers escape), it was nevertheless often markedly original.

It reveals admirable constructive ability. It begins with the simplest and most natural harmonic setting for the composer's ideas—incidentally, they are of highly interesting rhythmical and melodic value. At first he develops them frankly in the simple and time-honored sequences of strophic form, reserving his unusual structural treatment for the middle section of the scherzo-like movement and for the recapitulation, when he re-enforces oddities of melodic development with the emphasis of original harmony. In this way he attains a cumulative climax, and gives to his work not merely the virtues of beautiful melody and harmony, but the crowning virtue of musicianship, as well as logically coherent form.

The work reveals an intimate knowledge of the possibilities of each instrument. The composer decorates his melodic ideas with effective figurations, and assigns to each instrument a part which displays it to best advantage. It is a splendid piece of writing and deserves the great success which it attained.

After long-continued applause and several recalls, the Kneisels repeated the entire movement. A second hearing served only to emphasize its worth and the public continued to applaud until Mr. Stock, with much seeming reluctance, made his way to the stage and bowed his acknowledgment.

Worcester Students in Opera.

WORCESTER, MASS., Feb. 27.—The members of the Worcester Students' Opera Company under the direction of Prof. Fredericks J. Fredericks presented "The Chimes of Normandy" in the Worcester theatre last and this evening. The principal roles were taken by May Clarkson, Eva Bodreau, James A. Gallagher, George H. O'Donnell, Edward D. Cunningham and Edward A. Walsh.

Metropolitan Sunday Concert.

There were seven soloists instead of four, at the Sunday night concert in the Metropolitan Opera House in New York. The prelude to the third act of "Tannhauser" was performed by the orchestra. An interesting programme was presented by Mme. Rappold, Mr. Knote, Mlle. Fremsted, Mr. Van Rooy, Miss Alten, Miss Jacoby and Mr. Reiss.

Mary Carrick, a California pianiste of considerable talent, made her farewell appearance at a recital in San Francisco, February 17. She will sail for Europe March 17, to pursue her musical studies.

He—"I wonder why Miss Howells always has to be coaxed before she will sing?"

She—"Oh, as a matter of self-protection, I imagine."

He—"Self-protection?"

She—"Yes; by waiting to be coaxed, she always manages to shift the blame."—Chicago "Daily News."

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MLLE. EILY BARNATO DELIGHTS SOCIETY

Paris Opera Comique Artiste Repeats Her Foreign Successes Here.

Mlle. Eily Barnato, formerly of the Opera Comique, Paris, who has been in this country for some time, has had great success in private musicales in and near New York City. She has sung at the musical functions of Mrs. William K. Vanderbilt, Jr., Mrs. O. H. P. Belmont, Mrs. Edwin Gould, Mrs. James Speyer, and others equally well known.



MLLE. EILY BARNATO.

Charming Paris Opera Comique Soprano Now in This Country.

Mlle. Barnato, who is of French-Mexican descent, studied under Boccini in Milan and subsequently took lessons in interpretation from Mascagni. She made her debut in Milan, and shortly after went to the Opera Comique, in Paris, where she was most successful in the title roles in "Lakme" and "Mignon." She also created a very favorable impression as Micaela in "Carmen." These successes she repeated at the opera at Nice, after which she made a highly successful concert tour in England.

David Bispham, who has heard her sing several times, would have cast her for the leading feminine role in his new opera, "The Vicar of Wakefield," had it not been for her slight accent.

Mlle. Barnato will be heard in concert in Carnegie Hall shortly, and there is a possibility that next season she may join the operatic forces of Oscar Hammerstein, at his new Manhattan Opera House.

PURDON ROBINSON'S MUSICALS.

Second Midday Recital Proves to Be Charming Function.

The most interesting feature of Mr. Purdon Robinson's second midday musicale at the Sonoma, New York City, February 20, was Amy Woodforde-Finden's setting of five lyrics by Charles Hanson Towne, "A Lover in Damascus." This cycle is less interesting than the same composer's Indian Love Lyrics, which is unfortunate, as the lyrics are exceptionally good.

The remainder of the programme was eclectic, including songs by classic, romantic and modern composers. A group of German songs by Grieg, Strauss, Franz and Brahms deserves special mention.

Mr. Robinson's agreeable voice was shown at its best in Handel's "Where'er You Walk," in which the singer's mastery of the suave Italian legato quality of the song revealed finished technique.

Kubelik in Toronto.

TORONTO, Feb. 26.—Kubelik paid a return visit to Toronto and played at Massey Hall, before a fashionable and a critical audience. One notable triumph on Friday evening was Ernst's "Concerto Pathetique" in F sharp minor, a work brimful of technical difficulties. Another wonderful success was the rendering of Paganini's "La Campella."

President to Attend the Opera.

It is expected that both President and Mrs. Roosevelt and their children will attend the special performance of "Haensel und Gretel" at the Metropolitan Opera House March 15, for the benefit of the Legal Aid Society. Mrs. Roosevelt was asked to select the opera for the occasion and she chose Humperdinck's fairy opera.

WEINGARTNER AND REISENAUER DISCUSS LISZT

Weingartner, the conductor, and Reisenauer, the pianist, sat in talk the other night in Reisenauer's rooms in New York, says the New York "Sun." There was a guest or two besides, and one with a long memory. The conversation chanced to turn upon Liszt. Reisenauer was his pupil for many years when "the master" was in his prime. Weingartner studied conducting and composition with him in Liszt's declining years. No sooner was he mentioned than conductor and pianist began a duet of praise, affection and reminiscence in his honor. Afterward the guest with the long memory wrote down the score, so to say, of the duet.

"Ach, he was wonderful!" cried the ro-tund Reisenauer. "You may believe all the fine things you have ever heard of him and multiply them by a thousand."

Sympathetic nods from Weingartner, who, after a long pull at his meerschaum, vouchsafed the following:

"I shall never forget how he appeared the first time I saw him in his studio. He was like a lion in human form!"

After which a longer and a stronger pull, followed by complete effacement behind a cloud of smoke.

"Ja, he was a king—a gracious king!" supplemented Reisenauer, as he rose to pace the floor. "I will always feel myself to be a little boy again when I remember his face as he looked me over the day my mother first took me to him. 'Himmel. Another infant prodigy! What a bore!' was what he was thinking, but when he spoke, ach, was he not kind!"

"And whatever the Meister chose to express was well expressed," softly ruminated Weingartner, emerging from his temporary obscurity.

"Ach du lieber, was it not!" cried Reisenauer. Once he made my face grow pretty hot. He and von Bulow were talking with my mother. I knew they were discussing me, and, partly to cover my embarrassment and partly, I suppose, because I was a small

boy, I went to the piano and played softly, making up the music as I went along. Soon the Meister came over to me, and there was something so subtle in his smile that I felt queer.

"We all know how splendidly you can improvise, my dear boy," he said in, ach! such a gentle voice. "But do not force your mother to do an elocutionary performance to your running accompaniment, please! This is not a melodramatic exhibition. That was all—and it was quite enough," concluded the pianist, shaking his mane.

"Don't get the impression that the Meister was all sarcasm," said Weingartner; "the Meister could be gentleness itself," he said. "Of every social assembly in which he figured he was the centre of interest. To women he was utterly irresistible. The Meister was always most gracious to his audiences," murmured Weingartner.

"With one exception!" cried the pianist. "I know of only one audience who received a snub from Franz Liszt, and that was royalty itself."

"The Abbé was invited to play for Alexander I. of Russia, with whom he had long sought an audience, and who at heart was apparently little interested in music. After dinner the royal party and guests assembled to listen to the Meister, the place of honor at the Czar's right hand being occupied by a splendid beauty. Soon after the beginning of the music the Czar turned to the beauty and began talking in a low voice. The Meister, hearing the sound, looked around. As the murmuring continued, he played more and more slowly, and finally stopped altogether, fairly rushing from the piano. 'Meister, why do you stop in the middle of the composition?' asked the monarch. 'Oh!' replied Liszt, 'I know too well the law of autocratic Russia. It is that when the Czar speaks others shall be silent.'"

Weingartner came back to earth with a wild clatter of his chair as he rose and held aloft his glass. "Here's to the Meister, who was more royal than royalty itself!" he shouted.

CONCERT IN WATERLOO.

High School Chorus Assisted by Geneva Choral Club and Dousek's Orchestra.

WATERLOO, N. Y., Feb. 24.—A varied and attractive programme was presented Wednesday night of last week, by the chorus of the Waterloo High School, assisted by the Geneva Choral Club, German Male Chorus and Dousek's Orchestra. The soloists were Genevieve Black, John Remsen Demarest, Alexander Zihrup, John Maeskes and Master John McGrain.

The orchestra opened the programme with von Suppe's "Sommernachtsstraum" which was daintily and effectively played. The choral numbers were presented with spirit and precision, notably among them being the "Capella" and Schaefer's "Sonntagslied." Strauss's familiar waltz, "The Beautiful Blue Danube," performed by the choral club and orchestra, seemed to be the popular offering of the evening. Wenzel Dousek, violin, and Bert Magee, flute, played Bohmann's "Petite Polka Concertante."

PLAN FOR NEW MUSIC HALL.

Milwaukee Musicians Interested in Project to Build Auditorium.

MILWAUKEE, March 1.—Local musicians are interested in the plan to construct an auditorium to replace the old Exposition Building in which concerts were held for a great many years. The fund will be raised by popular subscription in addition to a large sum of money to be given by the city. It is proposed to make the new structure an adequate temple for the exploitation of music, as well as offering ample facilities for convention purposes. The scheme is now well under way, and it appears that it will be carried to a successful consummation.

As conditions exist at present, there is no building in the city with a capacity large enough to meet the demands of large concert organizations.

Kubelik to Tour Australia.

Hugo Gorlitz, manager of Jan Kubelik, has completed plans for a tour of the young violinist in Australia, beginning next September. Mr. Kubelik will return here in the Autumn of 1907 for another American tour.

MARGULIES TRIO CONCERT.

Last of Interesting Series Charms Lovers of Chamber Music.

The Adele Margulies Trio was heard in one of its enjoyable concerts, February 24, in Mendelssohn Hall, New York. It was the last of a series that has afforded much interest to lovers of chamber music. Some of the best works of the eminent composers have been put in trio form. Miss Margulies, Mr. Lichtenberg and Mr. Schulz play them so well that their concerts ought to become a regular factor in the musical season.

The programme included Beethoven's Trio in B flat, op. 97; Arensky's small but melodious one in D minor, op. 42, and Brahms's A minor Sonata for piano and violin, op. 100.

SANG AT HER OWN FUNERAL.

Dead Singer's Voice Reproduced by Phonographic Record.

CHICAGO, Feb. 26.—The mourners who gathered about the bier of Miss Minnie Nelson, a singer, who died at her home Thursday evening, were electrified at her funeral Sunday to hear her voice singing "Nearer, My God, to Thee."

Only her relatives and friends knew that her voice had been reproduced on a phonograph record into which she sang a few weeks ago, unconscious that her voice alone would be lifted in worshipping song at her own obsequies.

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BOSTON SINGER'S ITALIAN TRIUMPH

ELVIRA LEVERONI CAPTIVATES AUDIENCE IN VICTOR EMMANUEL THEATRE IN MESSINA.

Heard in Verdi's "Un Ballo in Maschera"—Artist is Twenty-four and Only Recently Made Her Debut in the Teatro Bellini.

MESSINA, ITALY, Feb. 23.—A great triumph has been scored by Elvira Leveroni, of Boston, in Verdi's three-act opera, "Un Ballo in Maschera," at the Victor Emmanuel Theatre here.

Miss Leveroni, who is only twenty-four and an exquisite type of brunette, made her debut in grand opera only a short time ago at the Bellini Theatre in the title role of "Mignon" and scored a great success.

While in Italy Miss Leveroni has been the pupil of Sig. Carlo Sebastiani, and it is said that on the night of her debut as "Mignon" Sig. Sebastiani was so wild with enthusiasm that at the conclusion of the performance he hurried to the back of the scenes, threw his arms around the young debutante and cried "Bravo! Bravo!" in expression of his joy.

BUFFALO AUDIENCE HEARS FINE CONCERT

Mendelssohn Choir and Pittsburg Orchestra Combine in Presenting a Delightful Programme.

BUFFALO, Feb. 26.—A record-breaking audience attended the concert last Thursday night, of the Pittsburg Orchestra and the Mendelssohn Choir, in Convention Hall. The orchestra performed under the direction of Emil Paur, and the choir under the direction of A. S. Vogt. Mr. Paur's interesting programme included Liszt's "Les Preludes"; the Weber-Weingartner "Invitation to the Dance"; "Death and Transfiguration," by Richard Strauss; "Ride of the Walkures," Wagner, and, as an extra number, the Mendelssohn Wedding March. The choir sang "By Babylon's Wave," Gounod; "Christ When a Child" and "Cherubim Song," both by Tchaikovsky; "Bold Turpin," Sir Frederick Bridge; all these were unaccompanied. With the orchestra the choir gave Mendelssohn's Psalm 98, and a folk-song from Elgar's "Bavarian Highlands," which the audience insisted upon hearing again. Other encores were "Scots Wha Hae," a scene from "Carmen" and "Love Like a Beggar," by Sydney Thompson.

Long as was the programme with the many encores, the "Ride of the Walkures," which closed it, was received with unabated enthusiasm. Mr. Paur and his men gave it an electrifying and superb performance.

Next to Toronto itself, Buffalo is fortunate of all places on earth in the yearly concert by the Pittsburg Orchestra and the Mendelssohn Choir, and that this great musical opportunity is fully appreciated was proved by the audience of Thursday night.

RECITAL OF FRENCH SONGS.

Mrs. Rollie Borden-Low Makes Pleasing Impression in Brooklyn.

Mrs. Rollie Borden-Low was heard in a recital of French songs in the Polytechnic Institute Chapel, No. 85 Livingston street, Brooklyn, February 20. Albert G. Crawford accompanied Mrs. Borden-Low, and her performance was marked by admirable interpretative powers. She displayed a voice of charming quality and refined style.

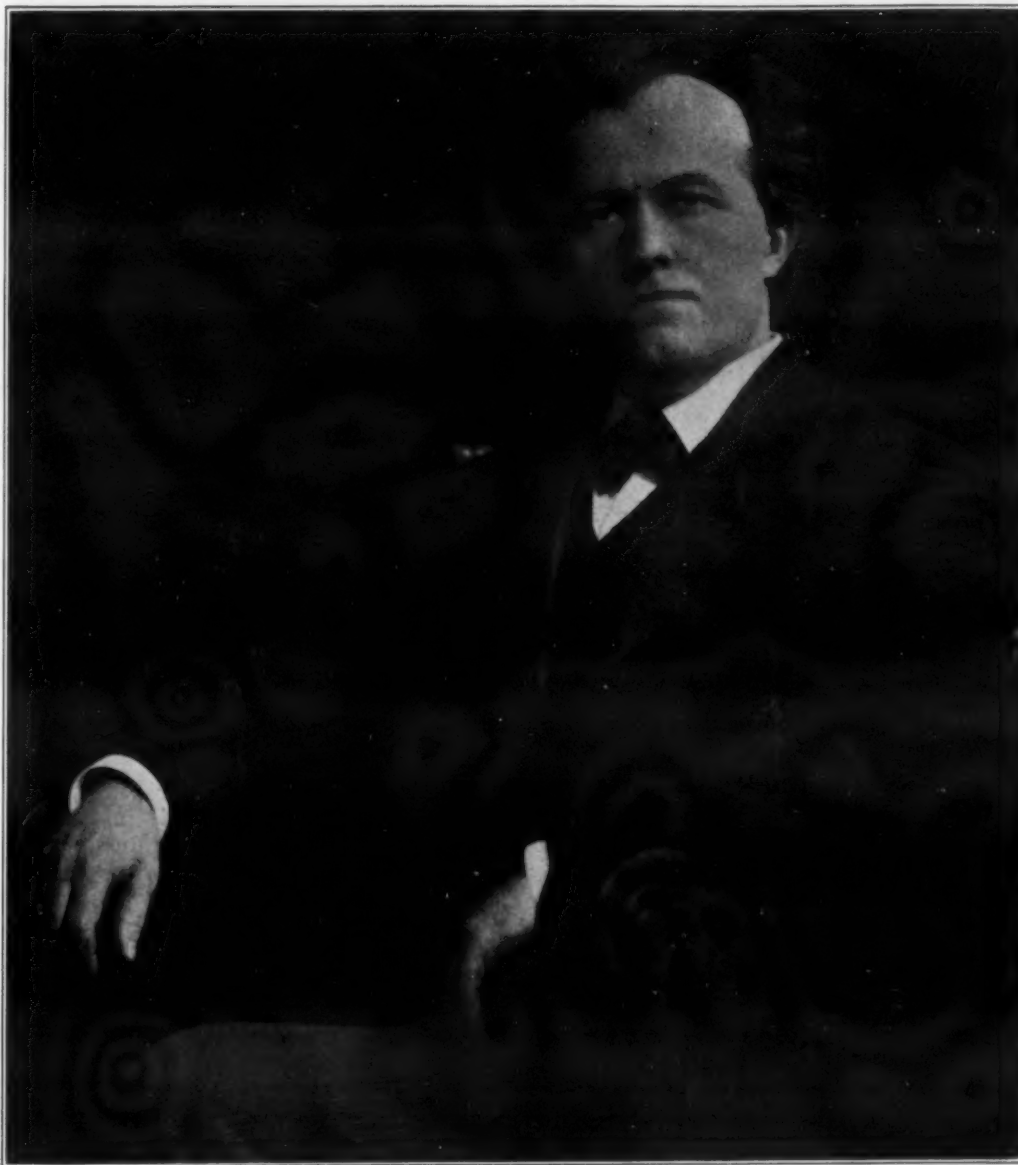
Among Mrs. Borden-Low's offerings were "Voici la Noel," "Le bois Charmant," "La Chanson de la Mariee," "Les Cloches de Nantes," "Le joli tambour," "La violette double," "La femme du Marin," and "L'Insensible." The recital was given under the auspices of the French department of the Brooklyn Institute of Arts and Sciences.

Schiller Maennerchor Opens New Home.

PHILADELPHIA, Feb. 23.—The Schiller Maennerchor (numbering more than 600 members) opened its new hall on Huntington, west of Seventy-seventh street, last night, with a "Kommers." Delegations were present from the United Singers of Philadelphia, the Saxonia Maennerchor and the Beethoven Maennerchor. In all nearly 3,000 participated. The building cost \$25,000.

LEO SCHULZ AND HIS TRIO

ORGANIZATION WILL BE HEARD IN NEW YORK CHAMBER MUSIC CONCERT THIS MONTH



LEO SCHULZ.

The Well-known 'Cellist and Musician.

The Schulz Trio, named after the eminent 'cellist, Leo Schulz, will be heard in a concert in Knabe Hall, New York, March 19. This organization is completing a most successful season, during which it has afforded much pleasure to a host of lovers of chamber music. Mr. Schulz's interesting career as a musician has brought him into association with the leading contemporaneous artists.

He was born in 1865 in Posen, Prussia. At nine years of age he played successfully in public, and at the age of twelve, in consequence of his unusual talent, he was accepted at the Royal Academy in Berlin, where, under the able instruction of Professors Joachim and Hausmann, his progress was extraordinary. When only fifteen years old he had acquired such proficiency as to be invited to play before the royal family.

From 1880 until 1886 he toured through Germany, Austria and Russia. Shortly afterward he was chosen as a solo 'cellist at the Gewandhaus Orchestra in Leipzig, where he constantly received the highest

encomiums of press and public. Mr. Schulz was also solo 'cellist of the Berlin Philharmonic Orchestra, where his success was unprecedented. He also played with the famous Joachim Quartette, whose reputation is international. When Mr. Nikisch came to America as conductor of the Boston Symphony Orchestra, he prevailed upon Mr. Schulz to join his orchestra, and was a member of that organization for a number of years.

In describing his art and his special talents critics have pronounced him to be "a thorough master of his instrument" and "the prima donna of the 'cello," while after one appearance another declared that "Mr. Schulz's playing was magnificent, and when it is said that he surpasses Schroeder, Hekking and many others, an idea of his greatness can be gained."

Mr. Schulz is active in the field of chamber music, and organizations devoted to the culture of this highest form of music claim him as a member. Aside from these manifold duties, Mr. Schulz is the conductor of the National Conservatory Orchestra, president of the Tonkuenster Society and vice-president of the New York Symphony Orchestra.

Arthur C. A. Koch, a pupil of Thomas Impett and a singer of ability and experience, has been engaged as basso soloist and choirmaster of the First Methodist Church, Saratoga Springs, and will begin his duties at once.

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Shannah Cummings, Janet Spencer, Glenn Hall and Herbert Witherspoon Soloists at Last Recital of Season at Tiffany House, New York City.

Miss May R. Callender and Miss De Forest brought to an end on February 26, at their apartment, in Tiffany House, No. 27 East Seventy-second street, a delightful series of informal receptions with music that have been held on Sundays since January.

Their salon was crowded and an interesting programme was carried out under the direction of Victor Harris by Mrs. Shannah Cummings, soprano; Janet Spencer, contralto; Glenn Hall, tenor, and Herbert Witherspoon, basso. For the first part of the programme there were miscellaneous songs, followed by Mme. Liza Lehmann's "In a Persian Garden."

Mrs. Newlin Hooper and Miss Sarah A. M. Brown assisted the hostesses of the afternoon.

Some of those who listened to the music were Mrs. Douglas Robinson, Miss Robinson, Mrs. William P. Douglas, Mrs. Honore G. Vail, Mr. W. Haliburton Bridgman, Mrs. Charles Perkins, Mr. and Mrs. C. Lawrence Perkins, Mrs. Thomas Wren Ward, Mr. J. Christopher O'Connor, Laura Post, Eloise Breese, Mrs. Sanford Bissell, Mrs. Valentine Blacque, Fannie Fettridge, Mr. and Mrs. Georges A. Glanzer, Mrs. George H. Loring, Mrs. Henry Marquand, Adelpha Moller, Mrs. Clarence C. Rice, Mr. and Mrs. Charles H. Sherrill, Mrs. Henry Cole Quinby, Nora Goodwin, Mr. and Mrs. T. Charles Farrelly, Mrs. J. Todhunter Thompson, T. Sandford Beaty, Victor Cushman, Mr. and Mrs. Richard B. Glanzer and Mr. and Mrs. Joseph Baker Bourne.

CHICKERING SUNDAY CHAMBER CONCERT

Bostonians Take Great Interest in Series of Recitals—Well-known Soloists Heard This Week.

BOSTON, Feb. 26.—Edith R. Chapman, soprano; Bertha Cushing Child, contralto; George Proctor, piano, and Felix Winteritz, viola, were the soloists at the seventeenth Chickering Sunday Chamber concert, given yesterday in Chickering Hall. There has been no lagging in the interest of Bostonians in this series of concerts, and as at the preceding concerts standing room was sold to many. The programme was well arranged and gave satisfaction to the audience.

Among the interesting numbers on the programme were: Pianoforte solos, "Fantasie in F minor," Chopin; "Nacht-stuck," Schumann; "Erotikon," op. 10, No. 1, Sjogren; soprano solos, "Frühling ist da," Hildach; "Mutter O sing mich zu Ruh," Hildach; "Ein Traum," Grieg; contralto solo, "La Cloche Felee," Ch. M. Loeffler; pianoforte solo, Ballade in form of variations on a Norwegian folk-song, Grieg; contralto solos, "Mo nighean donn," "My Love to My Bride," "Cno chailleán," soprano solos, "Minuet," Martini; "My Lovely Celia" and "In Summertime," E. German.

LHEVINNE ASTOUNDS ALL BY HIS PLAYING

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*His Marvelous Technique Only Exceeded by the
Intelligence and Soul of His Conceptions—Or-
chestra, Under Modest Altschuler, in Brilliant
Form.*

Josef Lhevinne was the soloist at two concerts given by the Russian Symphony Society, with Modest Altschuler conducting, at Carnegie Hall on February 24 and 25. Mr. Lhevinne proved himself one of the greatest living pianists—so great, in fact, that it is difficult to estimate his real worth in calm and measured words.

Every phase of his playing was so astonishing, so remarkable, so far above that of the average concert pianist, that it is difficult to classify him, unless it be with Paderewski. Lhevinne's performances on the piano are so effortless as to rob them of the picturesque and the impressive. He plays so easily, so smoothly, and, if the term be permitted, so noiselessly, that one does not realize what a wonderful performance he is giving until one settles down to a close analysis of his work.

So far as his tone is concerned it is doubtful whether any other pianist, save Paderewski, can equal it for its singing, exquisite quality. His technique is absolutely flawless. He plays only with the wrists and fingers, raising his hand just enough to clear the keys, and using his fingers with a dexterity and rapidity that is dazzling. He executes the most difficult passages with an ease so remarkable that the hearer is almost appalled. Despite his digital dexterity, he never sacrifices expression and conception—in fact, it is because of his mentality and soul that he is the really great pianist.

At the concert on February 24, Lhevinne played a composition of Borodine; one by Scriabine for the left hand, which he played at his first appearance in this country, and with which he created amazement, and Rubinstein's well-known "Kammenoi Ostrow," No. 22. The latter number, which is a test for any pianist, was brilliantly played, as were, in fact, all his other numbers.

The concert on February 25 showed him to better advantage, although his numbers were brief and of a rather light character. His first number was "Gossipping," by Cui, in which his delicate touch and exquisite intonation were the special features. Rubinstein's "Study" in C, a composition written evidently for the purpose of testing a pianist's technique, abounding in intricate passages and digital difficulties, was played in so remarkable a style that the house rose to the pianist and kept him bowing for several minutes. The last two numbers were Balakireff's "In a Garden" and "Islamay," two brilliant, showy pieces which forced Lhevinne to play a Chopin encore.

The orchestral programme at both concerts showed Mr. Altschuler as a conductor of the first rank. New York City has not yet appreciated the splendid work this unassuming young man has done and is doing for music in this country. He has played more novelties at his concerts this season than probably any two other orchestras. He is not a showy conductor who makes useless gestures and seeks to impress his audience with his own importance, but he accomplishes much. He controls his men absolutely, and brings forth all there is in them. His orchestra has an exquisite tone, with the wind instruments subdued to advantage—due probably to the fact that Mr. Altschuler is a fine cellist and favors the softer tones of the strings.



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At both concerts the principal number was Konyus's "Suite from Childlife," a descriptive composition in six movements. It is an exquisite bit of musical pleasantry, free from the melancholy so usual in Slav compositions, save in the fifth movement. The first movement describes "The House that Jack Built," having as its motif a strain typical of Russian folk song. The second movement, "Playing Horses," was vividly descriptive of a child running round a room with a hobby-horse between its legs, and was so well played that it had to be repeated.

The third movement was a lullaby, exquisite and soft, and beautifully played. It was followed by a scherzino, down on the programme as "Being Naughty." So far as describing a naughty child is concerned it was brilliantly true to life, showing the various moods of the youngster, and ending with a crash to denote the stamp of the angry child's foot. This too had to be repeated. The fifth movement, "Old Nurse," was rather melancholy, for it dealt with the moods and tenses of the nurse, who, in the composer's eyes, was probably a moujik, with all the peasant's sadness and unsatisfied longings. The last number, a waltz, was an imitation of a music-box, the incidental piano solo being furnished by Lhevinne. It was an excellent bit of imitation, and provoked considerable applause.

NEWARK VIOLINISTE IS GAINING SUCCESS

Ethel C. Smith, in Her First Season of
Concert Work, Meets with
Popular Favor.

NEWARK, N. J., March 1.—Ethel C. Smith, one of the first violinists of Carl V. Lachmund's Women's String Orchestra, of New York, who made her professional debut at the recent concert of the Eintracht Orches-



ETHEL C. SMITH.

Young Newark, N. J., Violiniste, Who Is
Rapidly Making a Name for Herself.

tra, in this city, has served as soloist at a number of concerts in Newark and New York lately. Although Miss Smith is not yet out of her teens, her playing is marked by a maturity of conception and interpretative ability that have made her performances remarkable. At her first public appearance the talented young woman played Spohr's Concerto in A minor without notes, and scored an instantaneous success.

Miss Smith has been studying, for the last eight years, with Louis Ehrke, one of Newark's foremost violinists, who predicts a brilliant future for her. She is a daughter of Wenham Smith, the organist, pianist and composer, who made so favorable an impression at the Buffalo Exposition, where he was heard in an organ recital.

The Retort Courteous.

The quiet of Marie Corelli's home at Stratford-on-Avon seemed likely to be destroyed not long since by the opening of a girls' school in the house immediately adjoining her own. The famous novelist found that the recitations of the pupils greatly interrupted her literary work. She wrote a letter of protest. The reply was as follows:

"Dear Miss Corelli:
"Judging from the literary work of yours which it has been my privilege to see, I should say that it would be just as well if you were interrupted even more frequently."

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MUSIC IN THE CONGRESSIONAL LIBRARY

According to the latest report of the Librarian of Congress, there are 422,857 musical volumes and pieces as the total for the year 1905 in the division of music. This division has also in its custody the library's collection of literature of music.

The accessions have strengthened to a very notable degree the collection of compositions by eminent composers of the last fifty years (e. g. Tchaikowsky, Liszt, Brahms, Bruckner, Cesar Franck, Dvorak, D'Indy, Debussy, Richard Strauss and others). The collection of full scores of operas has been further developed, and not a few rare pieces have been added to the collection of Americana. Among these last the autograph score of Edward MacDowell's "Indian Suite," presented to the library by the composer, and four autograph sonatas for pianoforte by Alexander Reinagle, presented to the library by his grandson, Lewis J. Davis, deserve particular mention.

In the field of the literature and theory of music, considerable attention has been paid to material published before 1800. Various other gaps have been filled, and the important current literature has not been neglected. On the whole, the advance made during the past fiscal year has contributed perceptibly to the development of the Division of Music on a large and systematic scale.

The work of reclassifying the collections in the Division of Music is not quite completed, about one-third in section MT and one-eighth in M remaining unclassified. Preparations are being made to recatalogue the sections of literature and theory of music. The bulk of the music remains still uncatalogued; but preparations are being made to catalogue temporarily the more important classes.

The total number of readers during the past fiscal year was 3,444. The total number of volumes and pieces supplied was 13,404 (music, 8,534; literature of music, 3,237; instruction, 1,633). In 1904, the Division of Music supplied 11,776 volumes, etc., to 3,459 readers. By way of comparison the chief of the division notes from the report of 1904 of the Musik Bibliothek Peters, in Leipzig, that that excellent institution was visited in 1904 by 4,068 readers, who consulted 11,673 volumes.

As yet no publications have issued from this division. A reference list of collections of full scores of operas, now remarkable, may be printed during the coming year. Prior to his entrance upon service with the library, the chief of the division, Mr. Sonneck, compiled a bio-bibliographical list of American composers prior to 1800. Representing careful and laborious research which utilized all accessible collections, in a field heretofore practically ignored, this list is a valuable contribution to the literature of American bibliography and to the record of American achievement in an art important to civilization. It would have formed a suitable publication of the Library.

MUSICIANS' UNION IN ITS NEW HOME

Parade with Band of 300 Men Marks
Opening of Handsome New York
Headquarters.

A parade, in which 5,000 musicians joined and a band composed of 300 men, marked the inauguration, February 26, of the new headquarters of the Musical Mutual Protective Union, in East Eighty-sixth street, New York. The musicians took a round-about route in marching from their former headquarters in Ninety-first street, and the big band played with surprising volume as the procession moved to the new home.

Following the parade there was a reception at which refreshments were served, and the new building was inspected by guests of the organization. The main floor of the Musical Mutual Protective Union's building is given up to the "exchange." It is a miniature New York Stock Exchange in general appearance; musicians go there from ten to two o'clock every day to buy and sell musical talent.

On the fourth floor is a theatre, with footlights and a complete set of scenery, and a tier of boxes around the balcony. Beneath the theatre is a dining-room big enough to seat 200 at once. The front of the building is of granite, into which are carved the words, "Musical Mutual Protective Union." The organization was formed in 1863, and it is Local No. 310 of the American Federation of Musicians. It is more than six times as large as any other musical union in the United States. The work on the new building began in the Fall of 1904. The structure is worth \$150,000.

BOSTON HEARS CALVE.

Record-Breaking Audience Attends Con-
cert in Symphony Hall.

BOSTON, Feb. 26.—Mme. Emma Calve and her company—Miss Vermorel, violiniste; M. Decreus, pianist; U. S. Kerr, basso, and M. Fluery, flutist—appeared before a large and enthusiastic audience in Symphony Hall, here, Saturday. There were more than 2,800 persons present, breaking the records of all previous concerts in this city this season.

Among Mme. Calve's offerings were the aria of "Salome," from Massenet's "Herodiade"; aria from "The Queen of Sheba," French folk-songs and a song from "Carmen." She sang in splendid voice and received an ovation at the conclusion of her performance.



Joseph G. Fones, the composer of a large number of songs and hymns, died last week in Utah. Among his most successful compositions were "The Workers," "Great and Marvelous Are Thy Works," "Earth with Her Ten Thousand Flowers," "The First Triumph," and "The Wonderful Counselor." He was the director of a number of choirs throughout Utah, and had been most successful in the pursuit of his profession.

Henri Strauss, favorably known in Western music circles, died in the Buena Vista, Cal., Sanatorium last week. Hewas born seventy-five years ago in Karlsruhe, Germany, and acted as accompanist at Adelina Patti's debut in Baden on September 5, 1865. He came to Boston some nineteen years ago and went to San Francisco in 1895. His body was cremated in accordance with an oft-expressed wish.

George Murray Alexander, seventy-eight years old, well known in church, music and business circles, died February 27 in Pittsburgh. Among his close acquaintances were Andrew Carnegie and Robert Pitcairn. Mr. Alexander, who had been a musician from his childhood, taught Mr. Carnegie how to play the violin.

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TRIO OF STARS AT SALOMON MUSICALE

NORDICA, KUBELIK AND JULIAN
WALKER ENTERTAIN GUESTS
AT HOUSEWARMING.

Superb Fifth Avenue Mansion Thrown Open to
Host's Friends—Interesting Programme Ren-
dered.

Mr. and Mrs. William Salomon, of No. 1020 Fifth avenue, New York City, gave a housewarming on February 27, at which the musical portion of the entertainment was furnished by Mme. Nordica, Kubelik and Julian Walker. The programme was as follows:

"Lungi dal caro bene".....Secchi
"Die beiden Grenadiere".....Schumann
Julian Walker.
"Ave, Maria".....Schubert-Wilhelmj
Spanish Dance.....Sarasate
Kubelik.
"Now Sleeps the Petal".....Quilter
"A toi".....Bemberg
Mme. Nordica.
Night Song in the Jungle.....Dora Bright
Song of the Monkey.....Dora Bright
Mother Seal's Song.....Dora Bright
(From Kipling's Jungle Book.)
Julian Walker.
"Abenlied".....Schumann
"Zephyr".....Hubay
"Carnaval Russe".....Wieniawski
Kubelik.
"Im Kahn".....Grieg
"Serenade".....Richard Strauss
Mme. Nordica.
"Spring Song".....Weil
Mme. Nordica and Kubelik.

The Salomon house, formerly the home of the Arnold family, was purchased some years ago by Mr. Salomon, and is now one of the most artistic mansions in New York. The wall carvings of marble and old oak were collected by Mr. and Mrs. Salomon during many trips in foreign countries. Many were formerly in famous chateaux of France and Italy. They are of the period of the seventeenth and eighteenth centuries and are most artistic.

The entrance hall is finished in marble carvings brought from Sicily and hung with tapestries which are in reality museum pieces. The salon in which the musicale was given is of the Louis XVI period, the woodwork, beautifully carved, having been brought from France. It is entirely of white and gold, the design being picked out in gold and with mirrors set in the walls. The other period followed in the house is that of the Italian Renaissance.

Among those invited were Mr. and Mrs. J. Nelson Borland, Mr. and Mrs. Joseph Agostini, Miss Lillie Hamilton French, Mr. and Mrs. George Griswold Haven, Jr., Mr. and Mrs. Richard P. Lounsbury, Mr. and Mrs. Archer Huntington, Mr. and Mrs. Bradley Martin, Jr., Mr. Frederick Townsend Martin, Mr. and Mrs. Henry Seligman, Prince Troubetzkoy, Mrs. Henry Villard, Mr. and Mrs. Jules J. Vatable, Mr. and Mrs. Samuel Untermyer, James T. Woodward, J. H. Hampden Robb, the Misses Robb, Jules S. Bache, General and Mrs. Henry L. Burnett, Dr. and Mrs. William Tillinghast Bull, General Nelson A. Miles, Mr. and Mrs. Henry W. Poor, Mr. and Mrs. Alonzo Potter, Mr. and Mrs. James Speyer, Mr. and Mrs. John I. Waterbury, Mrs. Ben Ali Haggin, Moncure Robinson, and Mr. and Mrs. Mortimer Schiff.

Toronto Wants Permanent Orchestra.

TORONTO, Feb. 28.—Prominent residents of this city, interested in its musical activities, are discussing the plan of inaugurating a permanent symphony orchestra. J. M. Sherlock, who recently organized and conducted an orchestra in connection with the performance of "Samson," has been the leading figure in the movement to give Toronto a permanent orchestra, and he is receiving cordial support from local musicians, who feel that the project will be soon realized.

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KNEISEL QUARTETTE AND BAUER HEARD IN CHARMING RECITAL

MOST ARTISTIC CONCERT GIVEN IN NEW YORK
CITY THIS SEASON CHARMS
LARGE AUDIENCE

The fourth concert of the Kneisel Quartette in Mendelssohn Hall, February 27, was the most admirable of the many recitals given here and elsewhere by this talented aggregation of players. They dispensed the sweet graciousness of Schubert and of his spiritual son, Dvorak, and again those who had ears to hear, and hearts to feel, and imaginations to be warmed, and inclinations to admire creative genius which could play with science and turn its products into golden beauty, felt the warmth of noble and of simple and uplifting pleasure.

The concert opened with Dvorak's exquisite "Terzetto," which he composed for the amusement and instruction of his children, and which was published in 1887. It is curiously made as regards form. The first movement is a short introduction, in quick time, instead of slow, lessening directly into the larghetto, also concise. Then follows a short scherzo, then an adagio, the most elaborate of the four movements. There is no extended development in any of them. All are light and gay and just what a great composer might be expected to write for the purpose he had in view.

Smetana's autobiographical quartette, with its burden of personal woe, but which spoke, nevertheless, in accents of musical beauty, came next. Smetana always insisted that the title, "Aus Meinem Leben,"

be printed on the programme when his string quartette was performed, and described at length the autobiographical details to be put into it. He intended to portray in the first movement his youthful love of music, his romantic predispositions and longings, and the premonitions of his future deafness (indicated by the long-drawn E) just before the coming of his misfortune. The second movement is a polka, which is a national Bohemian dance, indicating the joyousness of his youth and recollections of the aristocratic circles in which he moved. The largo sostenuto recalls his love for the maiden who afterwards became his wife. The last movement shows his perception of the national element in music.

The third number was Schubert's Trio for piano and strings in B flat, in which Harold Bauer played the piano part with delightful crispness, fluency and delicate tonal coloring, and with a sensitive feeling for the proper relation between his instrument and the others. Seldom has better ensemble playing been heard here. The trio is in Schubert's most spontaneous and happy style—as clear as an unclouded summer sky, voicing only sheer delight in melody and felicitous harmony, and containing alluring rhythmic traits extremely characteristic.

The three players rejoiced in them in the true spirit of the composer, and the pleasure they communicated to the listeners was signified in an emphatic manner.

RUBINSTEIN HEARD IN PHILADELPHIA

Plays with Scheel's Orchestra, Which
Organization Does Excellent Work.

PHILADELPHIA, Feb. 24.—The reappearance of the Philadelphia Orchestra after a two weeks' interval brought together a large number of its admirers to-night, and the announcement of a programme entirely of the romanticist type appeared to be entirely satisfactory.

Robert Schumann's overture "Manfred" (op. 115) with its tonal illustrations of Byron's sombre poem opened the performance and was followed by Brahms's Third Symphony in F major, op. 90. This was finely interpreted by Mr. Scheel and his orchestra, and was a delight to the hearers, the final allegro leaving a satisfied consciousness of rhythmic perfection.

The next number, Chopin's Concerto for piano and orchestra in F minor, is familiar to Philadelphians, but served to introduce Arthur Rubinstein. Philadelphia unquestionably endorsed the opinion of other critics as to the youthful artist's ability. His technique was apparently faultless, his touch sympathetically firm yet responsive and graceful in shading, although occasionally there was a want of warmth in interpretation. The last number, Wagner's overture to "The Flying Dutchman," although so familiar as to be considered "old fashioned," was given with great vim and rounded up an enjoyable evening.

At the performance this week the audience will be asked to make the selections for the "request programme" to be given on March 9 and 10. A long list includes a number of classical compositions and several of the more modern works.

RING CYCLE BEGUN.

"Das Rheingold" Performed in Metro-
politan Opera House, New York.

A second serial performance of the Nibelung dramas of Wagner was begun at the Metropolitan Opera House in New York, February 27, when "Das Rheingold" was performed.

The cast was the same as that which was concerned in the previous performance. Mr. Burgstaller's Loge, Mr. Van Rooy's Wotan, Mr. Goritz's Alberich, and Mr. Reiss's Mime; Miss Fremstad's Fricka, and Mme. Homer's Erda are all well-remembered impersonations. Mr. Hertz conducted.

"PATIENCE" SONG BY OGDEN CRANE PUPILS

Gilbert and Sullivan Comic Opera Per-
formed with Decided Success in
Carnegie Lyceum.

The Gilbert and Sullivan comic opera, "Patience" was performed with decided success by the pupils of the Ogden Crane School of Opera in Carnegie Lyceum, New York, February 26. Both the solo and chorus singing was of a character to reflect credit upon the performers and their instructors.

Throughout the opera there was a professional swing and dash that was especially gratifying. The cast of characters was: Colonel Calverley, William Rhodes Brandon; Major Murgatroyd, Edward Ross McElrath; Lieut. The Duke of Dunstable, Armond Heymann; Reginald Bunthorne, Raymond Gould Crane; Archibald Grosvenor, Alfred Harry; Mr. Bunthorne's Solicitor, William Raybell; The Lady Angela, Lilian Vetter; The Lady Saphir, Minerva Vanderbilt; The Lady Ella, Ruth Skinner; The Lady Seraphina, Edith Todd; The Lady Jane, Anna Borgfeldt; Patience, Nanette Willoughby.

The "Patience" of Nanette Willoughby was characterized excellently, the young woman displaying a sweet voice under good control. Anna Borgfeldt sang with a rich contralto voice and her "Lady Jane" was interpreted with effective humor. Others who scored successes were Alfred Harry, Raymond Gould Crane and Edith Todd.

MENDELSSOHN TRIO HEARD.

Fourth Chamber Music Concert Given in
Montreal.

MONTREAL, March 1.—The Mendelssohn Trio Fourth Chamber Music concert, under the patronage of their Excellencies the Governor-General and Lady Grey, was given to-night in the Art Gallery. The following programme was presented:

Schumann.....Trio, Op. 63
The Mendelssohn Trio.
Mozart....."Voiche papeti"
Miss Kellert.
Bruch—Violin Concerto.....G minor
Mr. Tarranto.
Meyer Helmund....."The Magic Song"
Miss Kellert.
Viardot (Paul).....Trio in A minor
The Mendelssohn Trio.

MME. ALBANI BEGINS HER CANADIAN TOUR

DIVA GIVES SECOND OF FAREWELL
CONCERTS BEFORE HALIFAX
AUDIENCE.

Retains Much of Her Former Charm and Is Enthu-
siastically Received.—Assisted by English Com-
pany of Able Soloists.

HALIFAX, CAN., Feb. 26.—Displaying the same charm which characterized her singing when she was heard in America before, Mme. Albani gave the second concert of her farewell tour last Friday night before a large audience in the Academy of Music. The eminent diva was assisted in the presentation of the programme by her English company, consisting of Mlle. Eva Gauthier, contralto; Albert Archdeacon, barytone; Adele Verne, pianist; Haydn Wood, violinist, and Frank Watkis, conductor.

The numbers in which Mme. Albani was heard, were as follows: Recitative and Aria, "Dove Sono" ("Nozze de Figaro"), by Mozart; Aria, "Chere Nuit," with violin obligato, played by Mr. Wood; "Songs My Mother Taught Me," Dvorak, and "L'Ete," by Chaminade.

Before Mme. Albani had entered well into her performance, it was evident to her listeners that time had dealt gently with her, both in voice and appearance. There was, however, a perceptible improvement in her vocal delivery as she progressed with her songs. She still maintains her former dramatic fervor, and the familiar sweetness of tone has lost little by the stress of time. All her offerings were enthusiastically en- cored, and she responded with "The Night- ingale," Tennyson's "Crossing the Bar," and "Home, Sweet Home."

Mme. Albani was, on the whole, well supported by the assisting soloists. Miss Gauthier has a sweet, if not powerful, voice, and Mr. Archdeacon displayed a strong, sonorous barytone.

"Ancient Mariner" in Paterson.

PATERSON, Feb. 26.—C. M. Wiske's Oratorio Society gave an admirable performance, Friday night, of Barnett's Oratorio, "The Ancient Mariner." The soloists were Mrs. Joseph A. Flynn, soprano; Grace Munson, contralto; Charles R. Hargreaves, tenor, and Dr. Victor Baillard, barytone. The accompaniments were played by an orchestra. The performance was the principal musical event of the season, and was attended by many New Yorkers.

The Musician

A Monthly Magazine Devoted to Music

The March Number Contains

MacDowell's Songs and Piano Pieces.....HENRY T. FINCK
Young Teachers of Beginners.....MAGGIE W. ROSS
A Tediuous Evolution.....CHARLES H. STEINWAY
Anton Rubinstein.....EDNA BAKER OYLER
Music Program of the National Educational
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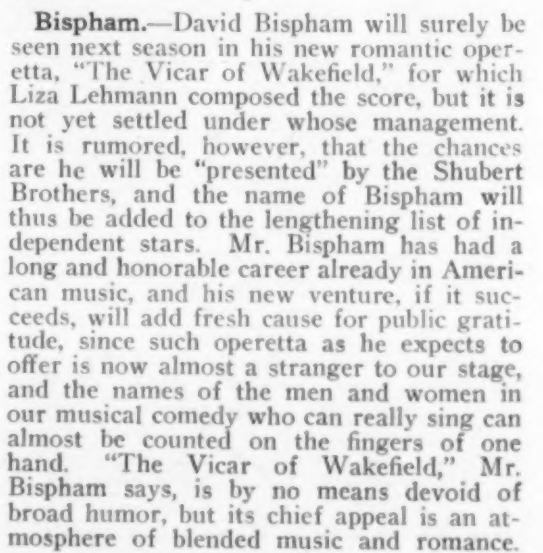


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GRAND RAPIDS HAS A NEW CHORAL SOCIETY

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MICHIGAN CITY JOIN IN CHORUS
OF FIFTY VOICES.

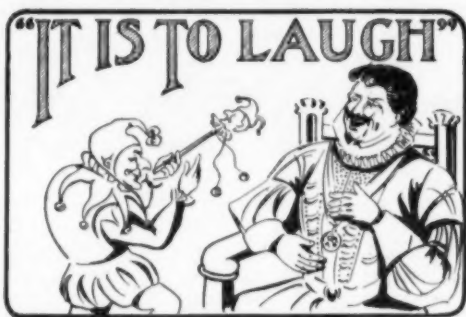
Rudolph A. Wellenstein the Director and Rehearsals of High-Class Compositions Under Way—Preparing for First Public Concert.

GRAND RAPIDS, MICH., Feb. 28.—Local singers are interested in the recent formation of a new choral society, in this city. There are fifty members at present, and the active membership will be limited to 100. It is hoped that through this organization Grand Rapids may hear some of the great master works of the composers.

There is every reason to expect important achievements, for the leading soloists of the city have taken places in the ranks.

The society is to progress along lines that will be distinct from anything that is now being done here; in fact there has been nothing of the kind here since the old oratorio society.

Rudolph A. Wellenstein is the musical director and he has selected single choruses and excerpts from great works for the first rehearsals. The chorus has also begun work on "Spring's Message" by Glade. Later the larger works of the old masters, as well as high-class modern compositions, will be sung. When the public concerts are given an orchestra composed principally of local musicians will be organized. The orchestra, however, will not receive especial attention until later.



Wigg—"He doesn't know a good thing when he sees it."
Wagg—"Of course not. He's a critic."

If the author of "I Love My Love in the Morning" had happened around at her home at that time o' day the song might never have been written.

Mr. Kaller—"Taking music lessons, are you, Willie? Well, do you know what a flat is?"

Willie Hariumm—"Yes, sir; three rooms and a bath."

"Why do you teach your children how to recite and to sing?" "Well," answered the practical woman, "there has to be some way of starting people who come to see you and forget when it's time to go home."

"Miss Blank must have an angelic disposition; she's sung in the same choir for six years."

"That's no sign! When they quarrel, the others are always the ones to leave."—Detroit "Free Press."

The Choir Leader—"He's the most remarkable singer I've ever had in the choir."

The Trustee—"Got such a splendid voice, eh?"

The Choir Leader—"No, but he takes a genuine interest in the sermon."—York "Dispatch."

"Oh!" exclaimed Miss Yerner, "I just dote on music, don't you?"

"Not a bit of it," replied Miss Mainchantz.

"Don't you like the old airs?"
"Old millionaires, yes."—Philadelphia "Press."

"When the old man is shaking down the furnace, carrying out the ashes, feeding the cat and six kittens, and making the beds," remarked the observer of events and things, "of course he is too busy to hear his daughter in the parlor, singing: 'Everybody Works but Father.'"—Yonkers "Statesman."

Hostess (introducing first violin to sporting and non-musical guest)—"This is Professor Jingelheim, who leads the quartette, you know."

Sporting Guest (thinking to be highly complimentary)—"Leads—eh—ah—by several lengths, eh—and the rest nowhere! What?"—San Antonio "Express."

JOSEFFY TO PLAY TWICE NEXT WEEK

Great Pianist to Be Heard in Rarely
Rendered Brahms Concerto.

The New York Symphony Orchestra, which has been permanently increased to ninety-seven members, will give its last subscription concerts of this season at Carnegie Hall, to-morrow afternoon, March 4, and Tuesday evening, March 6, with Walter Damrosch as conductor and Rafael Joseffy as assisting solo artist. Following will be the programme.

(a) The Saracens... } E. A. MacDowell
(b) The Fair Alda. }
Two fragments from "The Roland's Song."
Concerto No. 1 for piano and orchestra

Rafael Joseffy.
Symphony No. 8 in F... Beethoven
"Death and Transfiguration," Symphonic Poem... Richard Strauss

Mr. Joseffy's appearances in public are now so few and far between that they constitute an especially interesting event in the concerts of a season. The Concerto No. 1 of Brahms, which he will play on this occasion for the first time in New York, was begun by the composer in 1854, and was originally conceived as a symphony for orchestra. It remained unfinished until 1857, when he remodeled it into a concerto for piano with orchestra, omitting the second movement, which was to be a funeral march, and which he used later in his "German Requiem."

The two numbers by MacDowell have been given before by Mr. Damrosch and the New York Symphony Orchestra.

PAINE'S SONATA REPEATED.

Beatrice Eberhard Plays for Philadelphia Manuscript Music Society.

PHILADELPHIA, Feb. 26.—The feature of the programme at the meeting of the Manuscript Music Society Wednesday night was the performance of J. K. Paine's sonata in B minor for violin and piano. Rewritten during the Summer, the sonata was heard for the first time last week in New York, given by Beatrice Eberhard and Carl Voelkner, of that city.

These artists appeared also last night. Two "Flower Songs," from a cycle arranged for ladies' voices by Arthur Foote, were given by the Philomela Ladies' Quartette. The words, by Arlo Bates, invited a musical setting, Mr. Foote's music being florid, but with a characteristic lyric charm. Mr. Doty was heard in three songs, and Mrs. Agnes Thompson Neely also sang.

TOWNE MADRIGAL CONCERT

Chicago Choral Society Is Heard for
First Time This Season.

CHICAGO, Feb. 26.—The first concert this season of the Towne Madrigal Club was given Tuesday night in the Fine Arts Music Hall. The programme contained some old motettes by Palestrina, Orlando Lassus's "Corsi," Mozart's "Ave Verum," Peter Cornelius's "Surrender of the Soul to Everlasting Love," German folk songs, and lighter works of Gounod, Ponsutti and Platte.

The soloist of the evening was May Doelling, a young Chicago pianiste, who has studied both here and abroad. She played "Hexameron" of Liszt, which was given with admirable technical facility.

CONCERT AT THE CAPITAL.

Marteau and Gerardy Play Acceptably at
Washington Recital.

WASHINGTON, Feb. 26.—Henri Marteau and Jean Gerardy gave to the musical public of Washington a rare treat at their concert Wednesday afternoon. These skilled players were assisted by August Goellner, pianist, and their presentation of the programme left no doubt as to their ability with their several instruments.

The opening, Trio in B flat major, Beethoven, played by Mr. Marteau, Mr. Gerardy, and Mr. Goellner, was interesting in the second movement, but too intricately worked out by the composer in the third movement to be thoroughly enjoyable.

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Not more than five countries in the world have yielded names famous in piano-construction. But one of these countries is America, young in musical art, yet abreast of all other nations in the construction and improvement of musical instruments.

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To-day *Weber Pianos* have no superiors, either in this country or among the notable pianofortes of Europe. Their prestige is international. The *Weber* was selected for the personal use of His Holiness Pope Pius X and for the Spanish royal family, and has

long received the unqualified endorsements of famous singers, conductors, and composers associated with the production of Grand Opera in America.

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WHAT THE GOSSIPS SAY

Oscar Hammerstein's latest contribution to the New York opera situation was made last night, as he stood on the curb in front of his theatre.

"I'm not really qualified to give opera yet," he said, opening his coat and showing a front unadorned save for a scarfpin and a watchchain. "I have no decorations. But I have heard of a shop on the Bowery where I can buy some. I'm going there to get them to-morrow. Then I shall be recognized as a real rival in the operatic field."

Mme. Yvette Guilbert collects talking-machine records as a hobby. She has had Miss Ethel Barrymore make a record of her "locking up time" speech in "Alice Sit-by-the-Fire," and she will take back to Paris numerous other records of American players in their popular parts. This is very pleasant, no doubt, for Mme. Guilbert, but it would be more pleasant for us if she would leave behind records of her own wonderful enunciation for the admonishment, not only of our actors, but of most of our singers. Mme. Guilbert, wonderful in all branches of her art, is in nothing more remarkable than her power of distinct and lovely enunciation. Speaking or singing, not a syllable is lost, not a vowel misses its true value. For this alone she is a perpetual delight.

Says the San Francisco "Argonaut":
"Conductor Gericke, known as the 'Human Metronome,' had been giving a Wagner programme. After the concert one of the trombone players was heard to say to a fellow musician: 'Well, I am going to quit.' 'Are you daffy?' said his friend; 'what's the matter?' 'Well, it's just this. In that 'Tristan und Isolde' number I momentarily forgot the technics of my instrument, got enthusiastic, filled my lungs for that magnificent passage for the brass, when up goes that fatal left hand. So I had to swallow my enthusiasm—and wind, too. If I don't quit I am either going to burst or die of tuberculosis.'"

If Mr. Gericke is a human metronome, what must Mr. Safonoff be? The other

day some one was asking the genial Russian the oft-repeated question: "Why do you conduct without a baton?" For reply the eminent conductor spread wide the fingers of both hands. "I exchange one for ten," he said.

When the musical critic of some Western paper takes his pen in hand and writes by main strength, the erudite Eastern newspapers poke fun at him, and yet the following is from the Boston "Herald's" criticism of the Cecilia Society concert in that city on February 6. Speaking of Susan Strong's songs, the "Herald" says: "Her tonal production is often throaty and she delights to gargle on the lower tones. Her attack is sloppy and she often slides with a scoop from one interval to another."

The critique above is not only undignified, but it is a sad reflection upon the vocabulary of the critic who wrote it. How much more genuinely funny is the criticism taken from the Paw Paw, Kan., "Bazoo":

"We went over to hear the band boys practise at close range last night, and we think that some day they will be expert tootists. But a musical critic would probably find flaws in their playing, it being only their third rehearsal. In the first place, he would likely call for a lesser grunt from Bilge Pitkin on the big horn, who certainly blows like Sam Hill so far as noise is concerned. Then Phil Hendershot ought to back-pedal on that trombone, the critic would no doubt say. The bass drum is fine, and Slim Hart sure does thump it with braggadocio. A kind word would be said, too, for Fred Bailey, who tweedles the life in great shape most of the time. The cornets take the cake. There being four of them, at least two get there Eli on the right key in every place. At present the bunch is what the critics call an 'umpah pah' band, because waltz time alone is being exploited. All hail the band—may it some day equal Sousa's Royal Italian Red Band."

Messrs Finck, Henderson and Krehbiel will certainly have to look to their laurels if the Boston "Herald" man or the writer of the "Bazoo" critique ever get to be critics in New York City.

DAVID

BISPHAM

Loudon G. Charlton
Manager, Carnegie Hall, New York
EVERETT PIANO USED

BAUER AND GANZ IN TWO-PIANO RECITAL

ARTISTS GIVE AN UNUSUAL CON-
CERT, CHARMING A CHICAGO
AUDIENCE.

Performance Affords an Interesting Study of Com-
parison—Mozart's Sonata in D Major Admir-
ably Played—Programme Interesting Through-
out.

CHICAGO, Feb. 26.—Harold Bauer and Rudolph Ganz were heard in a two-piano recital in Music Hall, Thursday afternoon. It was an unusual recital and occasioned much interest among lovers of piano music, besides affording a comparative study of the abilities of the two performers.

The numbers, on the whole remarkably well chosen, and which held the hearers throughout, consisted of the Sinding variations in E flat minor, Mozart's sonata in D major, Saint-Saens's variations on a theme by Beethoven, and the Saint-Saens "Caprice," "Arab" and "Chobrier."

The beautiful Sinding variations were clearly and strongly presented. The Mozart was deserving of the highest praise. A pure, limpid style was preserved throughout, not once approaching an unbecoming modernity.

Mr. Bauer's wonderful qualities were displayed at their best. His tone quality in the Andante was perhaps deeper and more musical than that of Mr. Ganz. In the Mozart one could compare to a great advantage the work of the two artists.

The admirable Saint-Saens Beethoven variations were marked in true Beethoven style by sharp contrasts and tremendous climaxes exhibiting fully the powers of both performers.

The last number, which is not to be highly rated as a true musical product, was played with the greatest bravura and technical mastery.

In the true meaning of the word these two artists entertained their audience, giving much of pleasure and affording an unusual opportunity for study and comparison of these two types of musicianship.

SECOND RECITAL OF HEINRICH GEBHARD

Young Boston Pianist Shows Great Im-
provement Over His First Per-
formance in New York.

An interesting and unconventional programme was presented at the second recital in New York, of Heinrich Gebhard, the young Boston pianist, in Mendelssohn Hall, February 26. The audience was not large.

Mr. Gebhard played much better than he did at his first recital. He seemed more certain of himself, and a more effective surety was exhibited in his technique and expression. His performance was characterized by vigor, animation and musical feeling and his talent is of the sort that promises much for the future.

Besides Mendelssohn's Serious Variations and three numbers from Schumann's "Fantasietucke," there were the first movement of Beethoven's piano sonata, op. 90; an imaginative piece by Debussy, "La Soiree danse Grenade," with a suggestion of Spanish atmosphere; a melodious impromptu by Gabriel Faure, three pieces by Chopin, MacDowell's "From the Depths," an "Etude Melodique," by Arthur Whiting, and Liszt's fantasia on the quartette from "Rigoletto."

American Organ Players' Recital.

PHILADELPHIA, Feb. 24.—The recital given in the First Presbyterian Church here this afternoon was interesting in two particulars. It was held in a church two hundred and fifty years old, and it was an unusually good programme. Shepard K. Kollock, organist of the church, played Bach's Prelude and Fugue in B minor; Guilmant's interesting "First Sonata," and the well-known allegretto from Beethoven's Eighth Symphony. Mrs. Elizabeth C. Barrows sang Reinecke's "Miriam's Song of Triumph" with excellent dramatic fervor. Nicholas Douty sang Wagner's "Triumph of Parsifal" with his usual skill, and Donald V. Redding gave the well-known basso solo, "Honor and Arms," from Handel's "Samson."

FROM BEYOND THE SEAS

The well known basso, Didur, has been re-engaged for the season of 1906-1907 for La Scala, Milan. * * *

Grace Whistler-Misick, the American contralto, will give a concert on March 15 at the Washington Palace, Paris. * * *

Blanche Marchesi recently gave a matinee reception in Paris at which three of her pupils, Mmes. Baird and Jeanne Horvitz and Miss Eva Ansley were heard to advantage. * * *

The Scharwenka Conservatory of Berlin gave a very interesting recital last month at which only compositions by Xaver Scharwenka were played. The composer was assisted by Jacques van Lier, the Dutch 'cellist, and Marie Blanck-Peters, soprano. Scharwenka played a group of piano pieces brilliantly, his appearance being greeted with enthusiasm. * * *

From Russia has come another musical marvel, this time a violinist. His name is Josef Achron. At his recent debut in Berlin he performed feats with his violin that astounded his hearers. He has a superb technique, faultless intonation, and plays with remarkable soul and beauty of expression. As he is only eighteen years old, and as he repeated his Berlin triumph in Munich, a hypercritical city, there seems much in store for him. * * *

Arrangements are being made for the performance of "Salome," Richard Strauss's new opera, in Berlin. The Kaiser's Court, it seems, is divided into two camps on the subject. One party will have nothing to say to "Salome," believing it to be an unsuitable subject for opera; while the other, the musical camp, is eager to hear the latest work of the most popular opera conductor of recent years. The Kaiser will probably decide the question in favor of the anti-"Salome" party. * * *

Theodore Spiering recently gave a violin recital in the Beethovensaal, Berlin, and failed to please the German critics, who declared that his robustness of technique and tempo caused the Beethoven Concerto which he was playing to deteriorate into a race between the soloist and the orchestra. They modify their criticism to the extent of declaring that he has a good tone, which he ruins by seeking to enlarge it by forcing his bowing. In Schumann's C major Fantasie, op. 31, he redeemed himself, by some real brilliant playing. * * *

Augusta Zuchermann, aged eighteen, and hailing from New York, a pupil of Alexander Lambert, appeared a fortnight ago in Berlin, playing an extensive programme, ranging from a Bach E minor Toccata and Fugue to MacDowell's "Etude de Concert." She is a pianiste of much promise, with a splendidly developed technique, an excellent touch, good temperament and considerable individuality. Another American girl, Ethel Newcomb, of New York, also gave a recital not long ago in Berlin, and, although her tone is hard at times, she gained considerable applause. * * *

It would seem that the recent separation between Church and State in France has had a serious effect upon Church musicians. The archbishop of Cambrai has just issued an ordinance sup-

pressing the choir in his cathedral church, where, in future, only plain chant will be used. The second article declares that the grand organs will no longer be played, save in special cases to be determined by the archbishop, while the choir organ will be used only to accompany the plain chant. The "Messe Solennelle Capitulaire" is abandoned, according to the third article, and will be replaced by a low mass. The archbishop concludes by recommending severe economy in the department of music. * * *

A new American tenor, Richard Martin by name, who hails from Kentucky, proved that he is a good fighter last month when he made his debut at the Dal Verne Theatre, in Milan, Italy, when he sang the title role in "Andrea Chenier." Another tenor had coveted the role, and had introduced a number of his adherents into the audience, with the result that there were such hostile demonstrations that twice the orchestra had to stop playing. Martin, however, was undisturbed and sang so superbly that he carried the house off its feet and gained an undoubted personal triumph. His voice is strong, flexible, clear and of extensive range. He was born in Louisville and is only twenty-seven years old. He studied in Paris with Sbriglia and Jean de Reszke. Later this year he will sing in Lisbon, Rome and Verona. * * *

Myrtle Elvyn, a young American pianiste, recently made her debut in Berlin, and Dr. Otto Lessman, editor-in-chief of the Berlin "Allgemeine Musik Zeitung," who, although a very fair critic, is yet not easily carried away, considers her a most talented artiste. In criticising her he says that, aside from her youth, her playing indicates that the future has great things in store for her. "Although her playing carries much of the as yet unattained in soul and spirit, her performance gives distinct indication of a strong personality. Technically this young woman has accomplished much; her fingering and softness of touch are most commendable, but there still is missing at times the soul, which in this instance is not replaced by temperament. She plays with a strong individuality, copying no one, and in a composition of her own she showed nice technical knowledge, though musically it denotes as yet but little." * * *

For his recent birthday, the German Emperor commanded the performance of an opera entitled "The Long Fellow" ("Der Lange Kerl"). The story of it is taken from the comic side of military life, in the reign of the great Frederick. It was the playful custom of the great King to send wives from the country to his big grenadiers in Potsdam, of whom the "Lange Kerl" was one. In this way he attached them to himself and his service. On one of his journeys he discovered a handsome, buxom maid, and at one fixed upon her as a suitable wife for the "long fellow." The King gave her a letter to give to the colonel of the grenadiers, and the opera revolves around this incident and its happy ending. The King's jester, Baron von Gundling, takes the chief part. The "Lange Kerl" himself only says two words. As none of the company at the Opera House were of stature sufficient for the role, the Kaiser gave orders that the biggest soldier in Potsdam, known as Long Joseph, should be trained for the part.

OVATION TO MR. GERICKE.

Mahler's Fifth Symphony Repeated at
Boston Orchestra's Concert.

BOSTON, Feb. 25.—The programme of the sixteenth concert of the Boston Symphony Orchestra, Mr. Gericke conductor, given last night in Symphony Hall, was as follows: Overture to "Der Freischuetz," Weber; piano concerto in D-minor, No. 4, Rubinstein; Symphony No. 5, Mahler.

Mr. Gericke was most warmly and affectionately greeted by the audience when he came forward to conduct the overture to "Der Freischuetz," and after the brilliant performance of it the applause was long continued and in the nature of a peculiarly personal tribute.

Ernest Hutcheson performed the concerto in a decidedly satisfactory manner. The rendition of the Mahler symphony was again a triumph of orchestral virtuosity.

MR. BISPHAM'S TOUR.

Eminent Barytone Heard to Advantage
in Various Southern Cities.

David Bispham, the barytone, achieved notable success during his recent Southern trip. His recital in Greensboro, N. C., was marked by an enthusiastic reception. Among his offerings were Schumann's "The Two Grenadiers"; Myerbeer's "The Monk"; Elgar's "The Pipes of Pan"; the ever popular "Danny Deever," and old Welsh, Scotch and English songs.

In other Southern cities Mr. Bispham met with similar favor. His recital in Lynchburg was largely attended and he gave an admirable rendition of Schubert's "Erl King," in Chattanooga.

In Louisville, Ky., Mr. Bispham presented an attractive programme composed principally of the famous Loewe ballads and a group of songs by Zudie Harris. During the tour he sang more than fifty different songs, a repertoire which served to display effectively, his remarkable versatility.

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LORING CLUB WILL SING NOTABLE WORK

SAN FRANCISCO CHORUS ANNOUN-
CES PERFORMANCE OF "DAS
LIEBESMAHL DER APOSTEL."

Successful Organization Was Founded by Member
of Old Boston Family, Who Was Also Identified
with Apollo Club of That City.

SAN FRANCISCO, Feb. 26.—The Loring Club, which for twenty-nine years has maintained a reputation for the study and production of the best in compositions for male voices, announces the third concert of the present season, for April 3, when a full orchestra will assist the chorus and Richard Wagner's "Das Liebesmahl der Apostel" will be presented.

In 1876, David W. Loring, a member of an old Boston family, and who was one of the founders of the celebrated Male Voice Clubs of Boston, the "Apollo Club" and the "Chickering Club," arrived in San Francisco to engage in business. Shortly after his arrival, Mr. Loring, in conjunction with a few kindred musical spirits, arranged to meet more or less informally for the enjoyment and practice of male voice music, so much success resulting from these meetings that later in that year the club was duly founded. Mr. Loring was unanimously chosen as director, and, in spite of his protestations, his name was used to designate the new society.

The first public appearance of the club was made in the old Mercantile Library Hall, March 5, 1877.

The active membership is limited to sixty singing members, each of whom contributes an initiation fee of \$5 on election. In addition there is an auxiliary membership, three on each part, making a total of twelve extra members, who, however, have no voice in the affairs of the club, they only taking part in its public appearances when any of its regular members are unavoidably absent. From the auxiliary members the vacancies in the regular membership are filled up.

The principal revenue of the club is derived from the associate members, who are nominated and elected in a similar way to the active members.

W. C. Stadfeld is the present director of the chorus, Frederick Mauer, Jr., being the pianist and J. C. Fyfe the organist.

Sieckesz Heard in Buffalo.

BUFFALO, Feb. 26.—Jan Sieckesz, a pupil of Leschetizky, gave a piano recital at the beautiful home of Mrs. Porter Norton, Gates Circle, last week, playing a prelude in C major and a study in F minor, by Chopin, a Minuet, by Beethoven, and a Valse, by Brahms, the latter number having to be repeated. Sieckesz displayed fine technique, and excellent conception of his numbers. The guests were received by Mrs. Norton, Miss Norton and Miss Watson.

Cantata Club's Debut.

MONTCLAIR, N. J., Feb. 28.—The Cantata Club, composed of women's voices, made its public debut at a concert given here yesterday, under the direction of Albert Gerard-Thiers. The soloists were Signor Bell Berky and Albert Mildenberg. Both chorus and soloists made a favorable impression with performances of a high artistic order.

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CONCERT OF MONTREAL SYMPHONY ORCHESTRA

MRS. BORDEN-LOWE SINGS WITH PROGRESSIVE CANADIAN MUSICAL ORGANIZATION.

Programme, Under Direction of J. J. Goulet, includes Tchaikowsky's Favorite "Symphonie Pathétique" and Wagner's "Tannhauser" Overture—Joseph Saucier Presents French Songs.

ACADEMY OF MUSIC, MONTREAL, Feb. 24.—Concert of the Symphony Orchestra, J. J. Goulet, conductor. The programme: "Symphonie Pathétique".....Tchaikowsky "La petite Couleuvre".....Widor Mrs. Rollie Borden-Lowe. "Valse des Sylphes" (Faust).....Berlioz "Chanson du Ble" (Les Saisons)....Masse Joseph Saucier.

"Scene Religieuse".....Massenet J. B. Dubois, cello.

(a) "Sweetheart, Tell Me"....MacDowell

(b) "Thy Beaming Eyes"....MacDowell

(c) "Love's Philosophy"....Bruno Huhn Mrs. Borden-Lowe.

Tannhauser Overture.....Wagner

Two movements only of the Symphony were played by the orchestra, which had been enlarged. Mrs. Rollie Borden-Lowe, of New York, and Joseph Saucier, the local barytone, were both greatly admired in their respective numbers and had to respond to encores. At the next and last concert Miss Barker will sing, and Emiliano Renaud will play Saint-Saens's Concerto in C minor.

Press comments:

Montreal "Daily Star": "The second orchestral number was rendered with all that peculiar sympathy which characterizes Mr. Dubois's playing."

Montreal "Gazette": "The orchestral numbers were as well played as usual, and the selections were well chosen. The 'Symphonie Pathétique,' Tchaikowsky's wonderful masterpiece, is the kind of composition that the public needs sometimes to show what great things are being accomplished by the composers of our own age, whose works are not infrequently beyond the capabilities of the ordinary orchestra."

Montreal "Herald": "The orchestra was strengthened to fifty-five pieces, and showed a noticeable improvement in string solidity. In fact, if the new strings had succeeded in keeping together in the descending accompaniment to the Pilgrim music in the 'Tannhauser' Overture, it would have been a positively brilliant performance. The brass and wind were not inspired, but they kept to the score nobly."

Answers to Queries.

AUGUSTA, GA., Feb. 17, 1906.

Editor MUSICAL AMERICA:

Will you kindly give me the present address of Sarasate, and name for me three of the best violin teachers in Europe?

Gratefully yours,

ANITA L. ANDONEGUI,
312 Monument street.

(The present address of Pablo Sarasate is Paris, France. My correspondent does not say whether she wants a finishing teacher or not, but I presume it is to these she refers, and her question would call for reference to Josef Joachim, Sing Akademie, Berlin, Germany; Cesar Thomson, Liege, Belgium, and Otakar Sevcik, Prague Conservatory of Music, Prague, Austria.—Editor MUSICAL AMERICA.)

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CHICAGO APOLLO CLUB WILL SING ELGAR'S "THE APOSTLES"

ENGLISH COMPOSER'S LAST ORATORIO TO BE THE NOVELTY OF AN ACTIVE SEASON

CHICAGO, Feb. 26.—Completing a highly successful season of concerts, the Apollo Club of Chicago announces these soloists for the performance on April 23 of Elgar's last Oratorio, "The Apostles":—Mrs. Lillian French Read, soprano; Janet Spencer, alto; Glenn Hall, tenor; William W. Hinshaw, barytone; Marion Green, barytone, and



ARTHUR HEURTLEY,

President of the Chicago Apollo Club.

Frank Croxton, basso. It has been the practice of the Apollo Club for many years to present each season some new work of sterling merit, which shall illustrate the advance of contemporary musical art.

At the second concert, on February 12, Brahms's German Requiem and Elgar's first great Oratorio, "The Light of Life," were given. The soloists were Corinne Rider-Kelsey, soprano; Mrs. Daisy Face Scott, alto; Alfred D. Shaw, tenor, and Charles W. Clark, barytone.

The Apollo Club of Chicago, in the span of its life, practically covers the history of modern music in this Western metropolis. It was organized in 1871 during the winter following the great fire. In that eventful season, pursuant to a call issued by Silas G. Pratt, thirty-four gentlemen interested in music met at Lyon & Healy's store, and organized the club. The first concert was given on January 21, 1872, in the old Standard Hall, then the only auditorium available.

The first president of the organization was George P. Upton, now an editorial writer on the "Tribune," and a well-known writer on music topics. The secretary was C. C. Curtiss, who afterwards represented the Weber piano in this city, and then promoted the great proposition of the Fine Arts Building. The soloist of the first season was Mrs. O. L. Fox, now a vocal teacher in the Chicago Musical College; N. Ledochowski, still a teacher of piano in this city; Fannie A. Root, vocalist, and Emil Liebling, the well-known pianist.

The second season the club gave its concerts in McCormick Hall. S. G. Pratt resigned as director and was succeeded by W. A. Dohn, who had been the leader of the Mendelssohn Society, and who in turn was followed by Mr. Bergstein.

The Music Study Club.

The Music Study Club of New York City, of which Emma K. Demson is president, has had some interesting and instructive meetings this season. The club meets the first Monday afternoon of each month at Miss Demson's studio, No. 113 West Twelfth street. At a recent meeting the members and their friends had the privilege of listening to "An Hour or Two in Dixie," a novel entertainment just being introduced to the public by Mrs. Evangeline Moody, of Philadelphia. Mrs. Moody captivated the audience at the club meeting. Henrietta Speke-Seely is to give a lecture song recital on Burns before the club on March 5.

In 1875 William L. Tomlins was called to be director of the Apollo Club and remained in this important position for the twenty-three years following. Under his administration the organization grew famous the world over. When the Apollo Club was incorporated in 1872, its announced object was, "Not for pecuniary profit, but to advance the cultivation of music in general, and the male voice in music in particular." Eight years later it was decided to widen the sphere of usefulness of the club and the Central Music Hall was dedicated as its home in 1878. Ten years later the Auditorium became the club's home.

When Mr. Tomlins retired as director in 1898, a remarkable benefit was given in his honor, when the chorus augmented to a thousand voices sang Mendelssohn's "Elijah." The active membership of the club has been restricted to 500 voices. The present director, Harrison K. Wild, was for a number of years organist of the club, and was director of the Mendelssohn Club when he was called to the Apollo Club, and has given excellent satisfaction in his present capacity.



JOHN E. SKOGSBERG,

Secretary-Treasurer of the Chicago Apollo Club.

Among the soloists of this eminent singing organization have been: Adelina Patti, Amalia Joachim, Lillian Nordica, Pol Plancon, Sig. Campanari and others equally well known. Among the great works given have been: Handel's "Messiah" (nine times) and "Judas Maccabeus" (three times); Mendelssohn's "St. Paul" (seven times) and "Hymn of Praise" (six times); Max Bruch's "Frithjof" (seven times); Haydn's "Creation" (six times); Berlioz's "Damnation of Faust" (nine times); Rubinstein's "Tower of Babel" (three times); Massenet's "Eve" (three times); Rossini's "Stabat Mater" (seven times); Handel's "Acis and Galatea" (three times); Bruch's "Fair Ellen"; Haydn's "Seasons"; Berlioz's "Te Deum" (first time in America); McKenzie's "Dream of Jubal" (first time in America) and "Rose of Sharon"; Bach's "I Wrestle and Pray"; Gade's "Crusaders"; Hoffmann's "Cinderella"; Dvorak's "Spectre Bride"; Paine's "Oedipus"; Rheinberger's "Christophus"; Becker's "Brugnot" (first time in America); "Gounod's "Third Mass"; Grieg's "Berghot" (first time in America) and Grant Gleason's "Commemoration Ode" (first time in America).

HARTFORD ORCHESTRA IN SYMPHONY CONCERT

PHILHARMONIC SOCIETY PRESENTS AN ENJOYABLE PROGRAMME UNDER DIRECTION OF MR. CAMP.

Frieda Stender Appears as Soloist and Receives an Enthusiastic Reception—Composition of the Conductor Effectively Performed by Musicians.

HARTFORD, Conn., Feb. 26.—The Hartford Philharmonic Orchestra gave a successful concert Tuesday night in Parson's Theatre, under the direction of John Spencer Camp. Opening with a Bach "Organ Toccata" in F major, the entire concert was one of much enjoyment and edification. The toccata, fugue-like in its rhythm, with rapidly answering passages between strings and wood-winds, with its splendid attacks and robust chords, was carefully and effectively rendered, and especially pleasing to the ear was the excellent ensemble tone quality.

The soloist of the evening, Miss Frieda Stender, sang the popular "Recitative and Aria" from "Der Freischuetz," by Weber. Miss Stender possesses a charming voice of much sweetness and moderate power. Micaela's aria from "Carmen" was delightfully rendered and Miss Stender was recalled several times by hearty applause.

Schubert's "Unfinished Symphony" was played for the second time by this orchestra and the best work of the evening was displayed in this composition. It was given with the finish and precision of a carefully trained orchestra that has acquired the art of producing more than mere technical effects.

"Chant D'Amour," a composition by Conductor Camp, was also given for the second time, and was much enjoyed. The melodies and themes are varied, full of color and original. The work was given an excellent orchestration.

PROGRAMME OF SHELLEY MUSIC

Dean and Faculty of American Institute of Applied Music Give Interesting Recital.

The Dean and the Faculty of the American Institute of Applied Music, of No. 212 West Fifty-ninth street, New York City, gave a brilliant reception on Saturday afternoon last, at which the principal event was the presentation of a programme of compositions of Harry Rowe Shelley. H. Rawlins Baker was the pianist, McCall Lanham, barytone, the singer, and the accompaniments were by William Fairchild Sherman.

The programme included: "Scherzo Caprice," "The Dream Rose," "The Morning Song," "The Wish," Suite (first time); (1) Grazioso; (2) Allegro Commodo; (3) Non Lento; (4) Maestoso Appassionatissimo.

The distinguishing feature of this interesting musicale was the superb singing of Mr. Lanham, and the artistic work of Mr. Baker, the pianist. The audience was a large and fashionable one. This institution has come rapidly to the front as one of the leaders in the development of music in America.

"Phwat's thot noise, Mis' Mullaly?"
"Mary Ann's phracticin' the scales."
"Begorrah, she must weigh a ton!"



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VICE-ROYALTY ATTENDS PHILHARMONIC DEBUT

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PERFORMANCE OF MONTREAL
SOCIETY.

Pittsburg Orchestra Under Mr. Paur Heard at
Inauguration of Organization Directed by Dr.
C. A. E. Harriss—Eminent Soloists Sing.

MONTREAL, Feb. 25.—The inauguration of the New Philharmonic Society at His Majesty's Theatre, Monday and Tuesday, was the occasion of the most brilliant function ever held in this city. The Monday evening performance, which took the form of a gala state concert, by permission of His Excellency the Governor-General of Canada, brought out the most distinguished audience ever gathered for musical purposes in Montreal.

Dr. C. A. E. Harriss, promoter of the Philharmonic and director of the McGill Con-



CHARLES A. E. HARRISS,
Promoter of the New Montreal Philharmonic Society.

servatorium of Music, which was founded by him, was deservedly rewarded for his untiring efforts in giving new impetus to the musical movement in Canada. An important number on the programme was his Choric Idyl, "Pan," produced for the second time in this country, which is to be heard in London some time in June next.

Besides the Philharmonic Chorus and the Pittsburg Orchestra, the soloists engaged for this performance were Mrs. Corinne Rider-Kelsey, Clarence B. Shirley, and Herbert Witherspoon. The orchestral numbers, conducted by Emil Paur, comprised Mackenzie's "Canadian Rhapsody," Bourgault-Ducoudray's "Burial of Ophelia," Liszt's Preludes, two movements from the "New World Symphony," and Wagner's prelude to "Die Meistersinger."

The second concert had a more informal character, although the audience was practically the same. Mme. Rider-Kelsey was the soloist.

Those occupying boxes Monday were:

Their Excellencies the Governor General and the Countess Grey, Lady Sybil Grey, Lady Evelyn Grey, Lady Alexander Beaulieu, Lady Victoria Grenfell, Lord and Lady Ingestre, Colonel and Mrs. Hanbury-Williams, Captain Trotter, A.D.C., Gladys Hanbury-Williams, Arthur Sladen, Leveson-Gower, Hon. Sir Frederick Borden, K.C.M.G., Lady Borden and Miss Borden, Lord Aylmer, Colonel Biggar, C.M.G., D.S.O., A.D.C., and Mrs. Biggar, Hon. J. C. McCorkill, Colonel Buchan, C.M.G., D.S.O., A.D.C., and Mrs. Buchan, Sir Melburn and Lady Tait, Justice Taschereau, Mrs. Taschereau, Justice Loranger, Justice Davidson, Justice Archibald, Mrs. Archibald, Justice Robidoux and Mrs. Robidoux, Sir William Macdonald, Principal and Mrs. Peterson, Mr. and Mrs. E. B. Greenshields, Vice-Principal and Mrs. Moyse, Prof. and Mrs. Cox, Dr. and Mrs. Harrington, Dr. and Mrs. Charles Harriss, Sir Montagu and Lady Allan, Mr. and Mrs. Vincent Meredith, Mr. and Mrs. Frederick Meredith, Mr. and Mrs. Redford, Mr. and Mrs. Orr Lewis, Angus Hooper, Grace Robertson, J. M. McIntyre, W. McIntyre, Mr. and Mrs. G. Caverhill, Mrs. Frank Caverhill, J. S. Robertson.

SALARIES OF ORCHESTRAL CONDUCTORS

Referring to the resignation of Wilhelm Gericke, chronicled elsewhere in MUSICAL AMERICA, Henry E. Krehbiel says in the New York "Tribune":

A dispatch from Boston brings the information of an impending change in the conductorship of the Symphony Orchestra of that city. Wilhelm Gericke, who is just completing thirteen years of service with that organization, will retire at the end of the present season, leave the field to a newcomer, concerning whom there seems to be a plentiful lack of knowledge, and return to Europe to live out his allotment of days in peace. That he has honorably earned a rest will scarcely be questioned by any honest student of his activities. When he came to America in 1884 he was not quite forty years old, in the prime of his life and at the height of his powers. He worked five years with the Boston Orchestra, and, declining re-engagement, went home to Austria with his nervous system badly shattered. But he was too young to cease work, and so he took up again the leadership of the Gesellschaft Concerte, which he had laid down to accept the Boston engagement. After a European sojourn of nine years, for four of which Mr. Nikisch had filled the Boston post and for five Mr. Paur, he came back to the orchestra, which, more through his efforts than those of any other man, had become one of the foremost concert institutions in the world, and he is now completing eight more years of more strenuous labor than he was called on to perform during the formative period of the organization. He has conducted over one hundred concerts each year, more than one-half of them outside of Boston.

When Mr. Gericke came to America his salary was looked upon in some circles as princely, and there were few conductors in Europe who did not envy him his position. But a great change has taken place since then. Conductors have become "star" performers in the eyes of the public, and Mr. Nikisch, who was Mr. Gericke's immediate successor in Boston, is now earning in Europe more than twice the sum each year that Mr. Higginson paid him. The policy of engaging a different conductor for each concert, which was followed for a time in Berlin, and has now become the rule in Vienna, London and other capitals, as well as New York, has tended to increase the importance of the men who catch popular attention, not

only in the eyes of the directors of concert organizations, but also in their own, and the demands of the "stars" have gone up proportionately. As an illustration, it is reported that Mr. Safonoff has set his figure as conductor of the Philharmonic Society of this city at \$20,000 a year, with a set term of three years. Mr. Weingartner has finished the first portion of an engagement for three terms with the New York Symphony Orchestra and an auxiliary committee, for which he is paid \$12,000 for conducting sixteen concerts. It is said that Mr. Mengelberg, of Amsterdam; Mr. Feidler, of Hamburg; Mr. Schuch, of Dresden, and other European celebrities, when consulted on the subject of an American engagement, all mentioned figures as an annual salary for which the best of their predecessors much less than a generation ago would have gladly worked for nearly a decade.

Mr. Gericke's salary, we believe, was \$12,000 a year. If he has asked an advance on this sum proportionate with the demands of Mr. Weingartner or Mr. Safonoff, he must have demanded \$75,000 a year at least. The matter does not concern us, except in so far as it has a bearing on the future of orchestral concerts in this city and in all the other cities of America which are laboring to maintain high-class orchestral music. With all its prestige and success in its native city and here, the Boston Orchestra is not a money-making institution. It cannot be one under existing conditions. The orchestras of Philadelphia, Chicago and Cincinnati and the New York Symphony Orchestra, with its Weingartner attachment, live only because of large contributions by enthusiastic admirers of orchestral music, the personality of the imported conductor or the cities in which they live. The policy successfully carried out for three years by the Philharmonic Society is also dependent upon the public spirit of a few rich men. But this thing cannot go on. Orchestras cannot count on such benefactions forever. The Pittsburg Orchestra seems to be in the throes of dissolution. Under the best of conditions as they have prevailed, with reasonable salaries no orchestra has been self-supporting except the Philharmonic Society, whose members do not depend upon their concerts for a living, but take the proceeds in payment of their services, whether they be \$25 or \$200 each for the season.

It is not likely that any of the permanent orchestras in the cities mentioned will ever be freed from the danger of collapse until they become really permanent through the operation of generous and permanent endowments. To meet the growing demands of the "star" conductors will only hasten the time of dissolution. A conductor, like every other artist, is worth what he can draw.

SZUMOWSKA WITH THOMAS ORCHESTRA

Pianiste Performs Schumann A-minor
Concerto—Mr. Stock's Effective
Reading of Tchaikowsky
Symphony.

CHICAGO, Feb. 25.—The seventh concert of the Thomas Orchestra's present series at Ravinia Park last Monday evening, brought forward as soloist Mme. Antoinette Szumowska, a pianiste who was last heard in Chicago under Theodore Thomas some ten years ago. Mme. Szumowska played that most beautiful of piano concertos, the Schumann A-minor. It is a work admirably suited to her art, which is at once poetic, charmingly feminine, and deeply musical.

It was only natural that the awkward and ungrateful last movement of the concerto, so uninteresting in the hands of most pianists, should have become as she read it the most beautiful section of the work, more convincing even than the exquisite intermezzo.

The orchestral numbers on the programme were the fifth Tchaikowsky symphony and the Glazounow "Scenes de Ballet," op. 52. Heard in the smaller auditorium of the Ravinia Park Theatre, the orchestra gains in richness and solidity of tone, but loses in brilliancy and sonority as compared with the effect in Orchestral Hall. Big climaxes seem impossible. But despite these disadvantages, Mr. Stock gave a most interesting reading of the symphony, one full of color and rich in poetry.

PUCCINI TO VISIT THE UNITED STATES

Composer to Conduct "Mme. Butterfly"
at Premiere Here Next October.

One of the most important productions to be made in New York next October will be Puccini's opera "Mme. Butterfly," which will be presented at the Garden Theatre with an English company by Henry W. Savage, who bought the American rights.

Mr. Savage's first plan was to add the play to the repertoire of his English Grand Opera Company, but since he has been abroad he has come to the conclusion that an independent production of the opera at the Garden would prove both profitable and artistic. He has not announced the English singers who will appear in the American production.

After a long engagement at the Garden the opera may be presented on tour by the English Grand Opera Company.

The lyric version of "Mme. Butterfly" is divided into two parts, which differs from the dramatic version of David Belasco and John Luther Long. Mr. Savage has obtained a promise from Puccini to come to New York and direct the first performance.

Mrs. Jones—"My husband has a good ear for music."

Mrs. Smith—"Mine hasn't. He thinks every piece he hears at church is a lullaby."—Chicago "News."

SAYS ST. PAUL LACKS IN MUSICAL TASTE

PRESIDENT OF THE SCHUBERT
CLUB CRITICISES PUBLIC IN
ANNUAL REPORT.

Says that the Best Concerts and Recitals During
Year Have Been Neglected by So-Called Music Lovers.

ST. PAUL, Feb. 26.—The music-loving public in St. Paul is lacking in appreciation of the best there is in the art, according to Gertrude E. Hall, president of the Schubert Club. In her annual report to the club, at its annual meeting in Raudenbush Hall, Miss Hall said that recitals by the best artists during the last year in St. Paul were poorly patronized. The failure of the public to support these concerts shows an "entire lack of appreciation for the highest forms of instrumental music."

"We have hundreds and hundreds of students in St. Paul," said Miss Hall, "and as many more people that claim that they just love music. Consequently I cannot understand the lukewarm attitude of a large majority of those that claim to be music lovers."

"Our object is to advance the interests and promote the culture of musical art in St. Paul, and we are striving to do this by giving our club members and the public opportunities to hear the best in all branches of the art."

The report of the student section shows that this branch of the club's work has become one of the most important and successful features of the club. One hundred and forty-six students are enrolled in the classes, which have forty-three teachers of voice, piano and violin. Papers are read and followed by a "quiz." An increased interest in the historical side of music is noted.

Plans for next year provide for three musical programmes before the entire club and five study afternoons at the homes of the members of the committee. "The Oratorio" will continue to be the general subject of the afternoon studies. The average attendance at the study afternoons has been fifty-two.

The report of the recording secretary shows that the club has eighty-three active and 149 associate members, who, with 145 student members and twenty-seven complimentary and honorary members, make the total membership 404.

The following officers were elected: President, Gertrude Hall; vice-president, Mrs. C. E. Furness; corresponding secretary, Catherine Hale; assistant corresponding secretary, Marie Hartsinck; recording secretary, Cornelia Lusk; assistant recording secretary, Alice Perry; treasurer, Mrs. Haydn S. Cole; librarian, Mrs. J. W. Thompson; assistant librarian, Mrs. D. F. Colville.

TO SING "THE ATONEMENT."

Choral Performance an Important Event
in Washington's Music Season.

WASHINGTON, March 1.—One of the most important musical events of the season here will be Coleridge-Taylor's "Atonement," in Easter week, in the Tenth Street Congregational Church, by the S. Coleridge-Taylor Choral Society, which has given several very successful renditions of that author's "Hiawatha." The chorus numbers 175 well-selected voices, under the direction of Prof. John T. Layton, and will be supported by H. T. Burleigh, of New York, barytone, who has, on several occasions, been heard in the barytone parts in "Hiawatha;" Sidney Woodward, of Boston, who has an unusually sweet tenor voice, and Corinne Rovelto, of Providence, R. I., soprano. The work requires three additional minor soloists. These will be announced later.

The instrumental portion will be done by Melville Charlton, of New York, at the organ, who did very creditable work with the society at its concert last March, and Mary L. Europe, of this city, at the piano.

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CHICAGO PROUD OF MRS. ELEANOR E. FREER

IS A NOTED COMPOSER, WHOSE
HIGH-CLASS MUSICAL WORK
HAS ELICITED PRAISE.

Is Advanced in Style and Her Songs Have Been
Sung by David Bispham with Great Success—
Praised by Wilhelm Middelschulte.

CHICAGO, March 1.—Mrs. Eleanor Everest Freer, of this city, is an advanced composer, standing for the best in modern music of the higher school of composition. Coming from antecedents well known in the art and musical world, Mrs. Freer has the advantages of inheritance, and is happily free from the weaknesses too frequently associated with genius. She has not only the courage of her convictions, but strong individuality in composition, associated with a fine inventiveness and true worth. While her "Lyric Studies" and "Book of Songs" are real additions to a musical library, they are something new and strange in the mode of expression to the great majority to-day; but they have that quality that will be welcomed by really true musicians.

She has essayed and succeeded in setting the best English classic verse to music with careful thought and fine intelligence. Wilhelm Middelschulte, organist, musician and theorist, of this city, speaks of the Freer songs as: "Extremely original, and singers who do not confine themselves to the convenient broad highway of the commonplace will find in them the means of enriching their repertory with characteristic and valuable works."

Five of Mrs. Freer's songs were recently given at a concert of the American Manuscript Society in New York City with the greatest success, and she was unanimously elected a member of this organization, as a compliment to her cleverness. David Bispham has been singing her songs all season, and bestows upon them the highest terms of praise. Various other artists are taking them up, which is distinct compliment to the Chicago composer, who is looking seriously for the best in music. These songs were the "Vagabond Song" to the words of Bliss Carman, "An Idyl of Scott," and "An Apparition," to the words of Browning.

YVETTE GUILBERT TO TURN GERMAN

Trying to Sell Paris House to Make Permanent Residence in Berlin.

Yvette Guilbert is trying to sell her house in the outskirts of Paris. It was built especially for her after her marriage to Dr. Schiller, and there the two lived during the first years of their married life.

There she passed through the long illness which is said to have been caused by tight lacing. In her younger days there was never any suspicion of lacing about her slim figure except at the waist, where she drew the stays very, very snug.

The reason for this desire to sell her house is surprising. Yvette wants to get rid of this villa because she spends so much time in Berlin. The essence of all that is Parisian used to be Yvette, and now she is spending her time in the cold, harsh climate of the Prussian capital.

Yvette admits that she loves Berlin, and during recent years she has spent a great deal of time there. Her husband's family is there and Berlin has been very kind to her new form of entertainment—kinder even than Paris, which prefers her songs of its own life.

Worcester Festival Plans.

WORCESTER, MASS., Feb. 27.—At the meeting of the Board of Governors of the Worcester Music Festival Association last week it was decided to give Verdi's "Requiem" as the second choral work at the festival in October. This work was given by the festival chorus in 1901 under the leadership of George W. Chadwick, who was at that time conductor of the festival.

COUSIN OF PRINCE TO SING HERE VICTOR HERBERT TO LEAD PHILHARMONIC



MARIE COLLEREDO.

Cousin of Prince Colleredo, Who Will Make a Concert Tour of This Country Next Autumn.

Signora Maria Colleredo, who, aside from being a most talented dramatic soprano, is a cousin of Prince Colleredo, will tour this country next fall under the management of Rudolph Aronson. The Colleredos are one of the oldest titled families in the Austrian empire, their patents of nobility dating back to the eighth century. The family is also immensely wealthy, but this did not deter Signora Colleredo from adopting an artistic career, in which she has covered herself with glory.

Her repertoire is most extensive, and includes selections from "Traviata," "Trovatore," "Forza del Destino," "Rigoletto," "Ballo in Maschera," "Aida," "Ernani," "La Boheme," "Manon," "Madame Butterfly," "La Tosca," "Cavalleria Rusticana," "Amico Fritz," "Norma," "Sonnambula," "Mefistofele," "Faust" and "Pagliacci."

The singer will be supported by an adequate company and will make her American debut in New York City at a date yet to be set.

THIRD CONCERT OF THE APOLLO CLUB

Boston Choral Society Is Ably Assisted
by Mme. Isabelle Bouton, John A.
O'Shea and Grant Drake.

BOSTON, Feb. 26.—The third concert this season of the Apollo Club was given Wednesday night in Jordan Hall. The club was assisted by Mme. Isabelle Bouton, contralto; John A. O'Shea at the organ and piano, and Grant Drake at the piano. The chorus programme consisted of "The Three Glasses," Fisher; "Autumn Sunset," H. Goring; "Minstrel Song," Zauber; "Six Folk Songs of the Netherlands," Kremser; "The Minstrel," August Kern; "The Miller's Daughter," Foote; "Valentine," Horatio Parker; "A Hymn," Mohr.

Mr. Mollenhauer conducted with his accustomed grace and intelligence, and the singing of the chorus was all that could be desired. A barytone solo in the "Folk Songs" was pleasantly sung by H. E. Whiting, and F. Paul Welsch sang a tenor number effectively.

Mme. Isabelle Bouton was heard in an aria from the once popular "I Promessi Sposi" of Ponchinelli, and a group of English songs, including MacDowell's "Long Ago" and Chadwick's "Sweetheart, Thy Lips Are Touched with Flame." Her voice is strong and pure and well trained.

FEW STAY TO HEAR LAST ACT OF OPERA

Programme Blunder Caused Metropolitan Patrons to Leave Before Performance Ended.

Only about 100 persons remained to hear the last act of the second part of the double bill sung at the Metropolitan Opera House, in New York, February 23, as the result of a blunder on the part of some one.

It was all plain enough on the programme, and the thousands who left early had a reason. The first half of the bill was "Haensel und Gretel," to be followed, according to the programme, by Acts II. and III. of "Il Barbiere di Siviglia."

Many persons left quite early in the evening to attend some social functions, but the majority remained to see the curtain fall on Act III. of the second piece. It appears that the greater part of the deserters did not know that the opera contained a fourth act, while others left because they interpreted the programme literally, and did not believe it was to be given.

At the close of the act the listeners rose to their feet, and a majority of them, having already listened to four hours of music, and deceived by the announcement of scenes from acts two and three only on the programme, started for home after staring perplexed at the lights, the orchestra, and Conductor Vigna.

Winnipeg Orchestra Concert.

WINNEPEG, Feb. 28.—The Grace Church Orchestra was heard in an interesting concert here yesterday, when excerpts from Grieg's suite "Peer Gynt" and Beethoven's Adagio from "Pathetique" were effectively performed under the direction of J. J. Chisholm.

ORCHESTRA TO PLAY ONE OF HIS
COMPOSITIONS AND RAFF'S "IM
WALDE" SYMPHONY.

Rarely Heard Compositions by MacDowell's
Teacher to Be Rendered—Henri Marteau to Play
Beethoven's Concerto.

At the Philharmonic concert to be given to-night, March 3, at Carnegie Hall, Victor Herbert will act as conductor of this organization for the second time this season. In addition, he will figure on the programme with his "Suite Romantique," op. 31. The balance of the programme will consist of Raff's "Im Walde" symphony and Beethoven's Concerto, the latter to be played by Henri Marteau.

It has been eight years since the Raff symphony was played by the Philharmonic Orchestra, and the suite by Mr. Herbert has never before appeared on one of the society's programmes. The composition was first performed by the Pittsburgh Orchestra under the direction of Mr. Herbert on February 2, 1900, at Carnegie Hall in Pittsburgh, one month after its completion. The composer conducted the work when it was heard for the first time in this city on February 26, at Carnegie Hall, at a concert of the Pittsburgh Orchestra. Henri Marteau, who plays the Beethoven concerto for the first time here, will at the same time celebrate the one hundredth anniversary of its original performance by Franz Clement in Vienna in 1806.

Raff will always have a special interest for Americans, because he was the teacher of one of our leading composers. He was a modest man, and once he said to his pupil, Edward MacDowell, "You will be famous when I am forgotten." Many of Raff's works have been shelved too soon. His two best symphonies, however, the "Lenore" and the "Im Walde," have held their own. In speaking of the last movement of the "Im Walde" (or "Forest") symphony, which depicts the passing of the Wild Hunt with Frau Holle and Wotan, Henry E. Krehbiel says, in his programme notes:

"A circumstance that has caused some amusement, as well as amazed comment, is that, as the score stands, Raff not only, Joshua-like, commanded the sun to stand still after it had begun to rise, but actually brought back darkness and night, and permitted Frau Holle and her grewsome rout to pass by again before completing his sunrise; all this, of course, for the sake of musical effect and in defiance of the laws of nature. But the movement is a long one; conductors, critics and listeners are less devoted than they used to be to formularies, and it is become the custom to elide the recapitulatory portion of the movement and let natural phenomena take their course. This will be done on the present occasion."

Call Bard a Suicide.

BRUSSELS, Feb. 26.—The police of this city deny the statement made by Detective Sergeant John J. Fogarty when he arrived in New York from Belgium last Wednesday, that Albert Bard, the young American violin student, who disappeared from his lodgings in Brussels last October, was murdered. The theory of suicide is the one generally accepted here.

Nordica and Neilson Rivals.

JACKSONVILLE, FLA., March 1.—Alice Neilson and her opera company and Mme. Nordica are booked to sing here March 21. The coming of these two famous singers on the same date is unavoidable, as the arrangements of both precluded their appearance here at any other time.

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A FEW OF MY PATRONS:—Kubelik, Ysaye, Hollman, Gerardy, Musin, Kneisel, Cesar Thomson, Mannes, Sarasate, Gregorowitch, Kunitz, Thibaud, Kreisler, Saurer, Ondricek, Vecsey, Arnold, Elsa Ruegger, Saslowsky, Bendix, Hasselbrink, Kocian, Marteau and Loeffler.





William M. Pilcher gave an organ recital in Felicity Street Methodist Church, New Orleans, February 21, for the benefit of the music of the church.

The Boston Symphony Quartette gave a concert in Fall River, Mass., February 27, with Willy Hess as soloist. An interesting programme was played in spirited style.

On Friday evening of last week Eileen Millett, of Toronto, sang the solos in Haydn's "Creation," in Belleville, Ontario. Miss Millett had a most flattering reception.

The Schumann String Quartette, of Newark, N. J., gave its final concert this season in Wallace Hall, of that city, February 28. Mrs. Helen Robinson-Clauder, pianiste, was the assisting soloist.

Mme. Galski was heard in a series of song recitals in San Francisco, Monday evening, February 19, and Wednesday and Saturday afternoons, February 21 and 24. Frank la Forge assisted at the piano.

The Haydn Orchestra, of Orange, N. J., under the direction of Conductor S. Van Praag, gave the second of its concerts this season in Orange Music Hall Wednesday night, February 28.

Victor Beigel's second and last concert of the season will be given in Mendelssohn Hall, New York, on Wednesday evening, March 14, by Susan Metcalfe, Emma Van Der Veer, Frances Ives and William Raymond.

Charles W. Clark, the barytone, whose recent New York appearance with the New York Oratorio Society was so gratifying a success, will give a song recital in Mendelssohn Hall, Tuesday afternoon, March 13.

A concert was given at Freundshafsbund Hall, Charleston, S. C., on Monday evening, February 26, under the auspices of the Ladies' Benevolent Society, by Ruth Baynard, violiniste, and Mrs. H. R. Ives, pianiste, of Montreal, Canada.

Sigismund Stojowski, the Polish pianist, will give his second New York recital in Mendelssohn Hall, on Wednesday afternoon, March 7. He will include in his programme the "Apassionata Sonata," by Beethoven and Schumann's "Carnaval."

The Marum Quartette will have the assistance of Josef Lhevinne at its next concert, to take place on March 8, in the Cooper Union, New York. This will be the only appearance of the eminent Russian pianist as a player of chamber music.

A Strauss programme was presented at the Liberty Theatre in Oakland, Cal., February 23, when these soloists were heard: Mr. and Mrs. Fred Gluterson, 'cello and piano; Mrs. Lillian Birmingham, vocalist; August Hinrichs, violin, and Fred Maurer, pianist.

Mrs. Arthur Johnson, soprano; Albertus Shelley, violinist, and Charles Rietzel, 'cellist, were the assisting soloists at the last of a series of four free organ recitals given by J. Warren Andrews in the Second Reformed Church, Hackensack, N. J., February 26.

Mabel V. Jenkins, organist of the First Congregational Church of Newark, N. J.,

gave her fourth organ recital in the Church of the Divine Paternity, New York, March 1. The assisting soloists were Louis G. Gimbrede, tenor, and Frederick W. Gunther, barytone.

At the Drexel Institute, Philadelphia, on March 1, the "Thomas Moore Song Circle" was sung by Emma Suelkes, soprano; Kathryn McGuckin, contralto; Harvey Hindermeyer, tenor, and George R. Strauss, basso. James M. Dickinson accompanied on the piano.

The Manhattan Ladies' Quartette, consisting of Irene Cumming and Louise Johnston, sopranos, Dolores Reedy and Anna Winkopp, contralto, have been engaged to sing at the Brooklyn Arion Society concert, March 11 and 12, and at Hugo Troet-schell's organ recital later this month.

Clayton E. Hotchkiss, organist for the last four years at the First Methodist Church, of Hartford, Conn., is to succeed Howard E. Brewer as organist and musical director at the South Baptist Church, but will not enter upon the duties of his new position until April, when his year ends at the Methodist Church.

Jessie MacLachlan, who has returned from a tour of Australia and New Zealand, was heard in Scottish song and music at the concert given February 27 in the Central Presbyterian Church, Brooklyn, under the auspices of the Men's Class. E. Theodore Martin, tenor; Robert Buchanan, pianist, and John McLinden, 'cellist, assisted her.

Louis Arthur Russell with his memorial choir gave a performance Sunday last in the Peddie Memorial Church, Newark, N. J. Mr. Russell has been ill at his home for the last week, but expects to be able to conduct the coming concert by the Schubert Oratorio Society, March 7. The principal work at this concert will be Massenet's "Eve."

A concert was given in the Mott Haven Reformed Church, February 20, the programme being presented by these artists: J. Warren Andrews, organist, Church of the Divine Paternity; Cora Eugenia Guild, soprano; J. Dean Thomas, basso; Rudolph E. Reuter, pianist; Robert J. McGuire, violinist; Irene E. Wright, Alevia Lynch and Carl M. Roeder.

A successful choral concert was given by the Vocal Art Club, of Passaic, N. J., in the Rutherford City Hall Auditorium, February 20, under the direction of Charles H. Sunderland. The programme included "The Song of the Vikings" and Beethoven's Trio, op. 1, No. 1, for piano, violin and 'cello, played by Messrs. Bernstein, Marum and Altschuler.

The fourth recital by Mabel V. Jenkins, organist of the First Congregational Church of Newark, N. J., was given under the direction of J. Warren Andrews, in the Church of the Divine Paternity, Seventy-sixth street and Central Park, West, New York, March 1. The assisting soloists were Louis G. Gimbrede, tenor, and Frederick W. Gunther, barytone.

Frederic F. Leonard, assisted by the Hahn Quartette, of Philadelphia, gave a concert in the Bellevue-Stratford, February 20. The quartette consisted of Frederick E. Hahn, first violin; Lucius Cole, second violin; Harry Meyer, viola and William A. Schmidt, 'cello. Minnie T. Wright was the accompanist and Mrs. J. S. Bunting and Howell S. Zulick were heard in vocal selections.

An enjoyable performance of Lehmann's "In a Persian Garden" was given at Griffith Hall, Philadelphia, February 21. This beautiful song cycle made the usual impression. A miscellaneous programme was heard. The quartette consisted of Helen Frame, Miss N. Reid Eichelberger, H. Russell Lennon and William Beatty, Jr. George Shortland Kempton was at the piano.

A chorus of sixty voices, under the direction of George W. Wentling and assisted by the Germania Orchestra, gave Gaul's cantata "The Holy City," in Roxborough

Baptist Church, Philadelphia, Thursday evening. The soloists were Mae Farley, soprano; Clara Anna Yocum, contralto; M. Garity, tenor; Theodore Herbert Harrison, basso. Mrs. Rosa M. Martin acted as accompanist.

The Los Angeles, Cal., Symphony Orchestra's fourth concert is scheduled to be given at the Mason Opera House on Friday afternoon, March 2, at which time Mr. Hamilton will present Mozart's "Jupiter" symphony, and by request will present Grieg's graphic and musicianly "Peer Gynt" suite. Tschaiowsky's "1812" overture, and three dances from "Nell Gwynne" will be played.

Henri Marteau and Jean Gerardy were heard in a recital in Grand Rapids, Mich., February 27. The programme included the suite for 'cello by Bocherini; "Abend-lied," Schumann; "Berceuse," Schubert, by Gerardy; "Farfalla," by Sauret, and two Hungarian dances by Brahms, by Marteau. In addition to these the Trio in B flat major by Beethoven was played by Marteau, Gerardy and Goellner.

Mme. Isabelle Bouton, the mezzo-soprano, was heard for the first time in Attleboro, Mass., February 20, when she appeared as an assisting soloist at the piano recital given by Lester E. Moore. She sang an aria from Verdi's "Don Carlos," and a group of songs by MacDowell, Hanscom and Chadwick. Mme. Bouton scored a decided success and was repeatedly recalled by an appreciative audience. J. Lawrence Knowles, basso, sang several solos acceptably.

The prize for the best Cantata for chorus, with either piano or orchestral accompaniment, offered several months ago by the Manuscript Society of Philadelphia, has been awarded to George Alexander A. West, the organist at St. Luke's Church, Germantown. It is entitled "Elysium" and is for a chorus, with orchestral accompaniment. There are soprano and barytone solos. It will be presented by Dr. Gilchrist at the Mendelssohn Club concert in May.

A recital was given by the pupils of Ernest Lent in the Raleigh Ball Room, Washington, February 24. A comprehensive programme, devoted to piano, violin and 'cello music, was presented intelligently. A pleasing feature of the musicale was the Andante and "Cradle Song" of Lent for twelve 'cellos, played by Florence Wieser, Janet Stearns, Irma Blake, Ethel Lee, Louis Bradford, Wilmar Lent, John Parrott, Jr., J. H. Dove, Percy Thompson, Alexander Mason, George Frey and W. S. Sample.

The first of the sonata evenings in Philadelphia given some weeks ago by Alfred Saal, concert 'cellist of the Philadelphia Orchestra, proved so attractive a means of studying the work of the early composers and builders of the sonata form that the second one, on February 21, was given in Witherspoon Hall, instead of in the Baker Building, as heretofore. Selden Miller was at the piano, the programme being thoroughly representative of modern sonata writing.

Frederick Morley, who is known as the Australian pianist, was heard in recital February 23 in Music Hall, Chicago, in the first of a series of four faculty concerts to be given by the Chicago Musical College. He was assisted in this instance by Frederik Frederiksen, the Scandinavian violinist, and Herbert Miller, barytone. Mr. Morley is a scholarly pianist, has technique and musical intelligence of a high degree. His programme was one that called for versatility, which he displayed to good advantage.

The advanced pupils of the Weil School of Music, of Halifax, were heard in an interesting concert, in Orpheus Hall, February 22. The performances throughout gave evidence of careful training. Those who participated in the programme, besides the string orchestra and chorus, were Miss C. Harrison, Miss Doherty, pianiste; Annie Grav, violiniste; Alfonse Donohue, pianist; Edith Thomson, soprano; Mary Hillman, pianiste; H. Hilchie, Dorilda Gastonguay, violiniste; Mary Murphy and Mrs. T. Covey.

Mme. Frida Ashford de Gebele, the well-known teacher of Bessie Abbott, Harriet Behnne, Sophie Traubmann and Kathrin Hilke, has issued invitations for two musicales to be given at her residence, No. 135 East Eighteenth street, New York city, in which some of her best pupils will participate. Mme. Traubmann, well remembered by operagoers for her fine voice and finished interpretation of Wagnerian roles, will sing, as will Mrs. John H. Flagler, the contralto. Among the others will be Lucy Gates, a co-student of Miss Abbott.

AMONG OUR MUSICIANS

Bessie Tudor, who has a fine lyric soprano voice, has been engaged to sing in the Lafayette Avenue Presbyterian Church, of Brooklyn, for one year, beginning May 1.

David Bispham announces that he has again the valuable services of his former talented accompanist, Harold O. Smith, who will play for him during the rest of the season.

Professor Sturm, of the Wisconsin Conservatory of Music, gave an analytical talk on Beethoven's Overture, "Leonore," No. 3, which formed part of the programme presented by the Thomas orchestra at its concert at the Pabst Theatre, Milwaukee, February 27.

Peje Storck and Elizabeth Jordan, assisted by Frieda Koss, contralto, gave a recital in Dobinson Hall, Los Angeles, February 20. Bach, Mozart, Saint-Saens and Chopin were represented on the programme, and Miss Koss sang several Schumann songs.

Clotilde Shipe, soprano, daughter of Col. M. M. Shipe, of Austin, Texas, and a pupil of the distinguished vocal teacher, Senor Carlos de Serrano, recently sang with much success at an entertainment given by the Y. W. C. A. at their hall in Fifteenth street, New York City.

Marie Zeckwer and Jessie Fulweiler, whose professional debut in Philadelphia was made this season, together with Howard Rattay, violinist, and Stanley H. Cauffman, 'cellist, appeared February 22 at a concert given in the Orpheus room by the Alumni Association of the Philadelphia Musical Academy.

Edward J. Napier, the well-known Pittsburgh organist, has been giving a highly successful series of free organ recitals in Carnegie Hall, Pittsburgh. Mr. Napier is the organist and choirmaster of the Church of the Ascension, and director of the departments of organ and voice at the Pennsylvania College for Women.

Irwin Eveleth Hassel, of No. 2092 Nosstrand avenue, Brooklyn, has received a bronze medal from the Louisiana Purchase Exposition directors for his piano playing at a recital given at the World's Fair. Mr. Hassel has spent the last five years in Berlin under the direction of Heinrich Barth and Xaver Scharwenka. Mr. Hassel gave a recital in Festival Hall under the auspices of the Bureau of Music.

Constantin von Sternberg, of Philadelphia, has received a letter from Joseph Hofmann, the pianist, of whom he is a close friend, in which the pianist says that he went to Paris, ostensibly to give two recitals, but their number have so far grown to six, not including two orchestra concerts with Colonne and a third one to follow. He has also closed a number of engagements, both public and private, for next season in Paris.

Felix Boucher, 'cellist, of this city, for several years with the orchestra of the Metropolitan Opera House, has become 'cellist of the Dossenbach String Quartette of Rochester. This quartette is under engagement to George Eastman, of that city, a wealthy amateur of music, who maintains it for his own enjoyment, as the Flonzaley Quartette is maintained in this city. Mr. Boucher has also appeared as a soloist in Rochester.

Ernest T. Winchester, who recently severed his connection with St. Paul's Episcopal Church, Washington, to take effect March 1, conducted his last service with his choir Sunday night. When Mr. Winchester took up the work at St. Paul's some years ago he found six boys at the first choir rehearsal. He leaves the parish with a well organized choir of forty male voices, mostly paid singers, and an additional training school for choristers with a membership of fifty boys and ten men.

George H. Wilson, of Pittsburg, will again manage the Cincinnati May Festival. The conductor, Frank Van der Stucken, will have as his associate Sir Edward Elgar. The latter will conduct four of the six concerts, and will arrive in Cincinnati for rehearsal two weeks ahead. The soloists engaged for the six Festival concerts have been chosen with the single purpose of securing the best interpretations of the works to which they have been assigned. They are: Sopranos, Mme. Johanna Galski, Mrs. Corinne Rider-Kelsey; contraltos, Muriel Foster, Janet Spencer; tenor, John Coates; barytones and basses, Frangcon Davies, Herbert Witherspoon, Charles Clark.

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WHERE THEY ARE.

I. INDIVIDUALS.

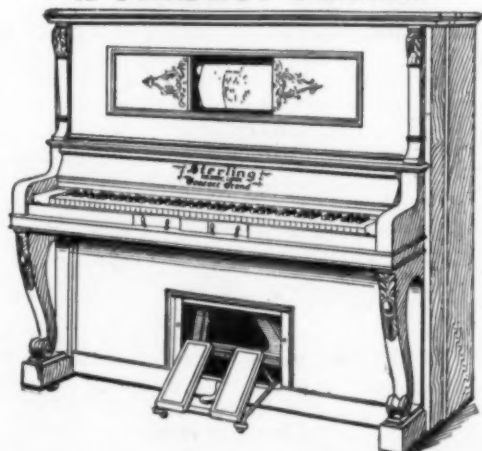
Abott, Bessie—Providence, R. I., March 7.
Bauer, Harold—Loudon G. Charlton, manager. Springfield, Mass., March 5; New York, March 10.
Bispham, David—Loudon G. Charlton, manager. Boston, Mass., March 3; Auburn, N. Y., March 7; Albany, March 8; Geneva, N. Y., March 9.
Blauvelt, Lillian—Montreal, March 5-10.
Borden-Low, Mme. Rollie—New York, March 8.
Buonamici, Carlo—Boston, March 5.
Cady, Harriet—New York, March 5.
Campanari, Giuseppe—Pittsburg, March 3.
Cumming, Shanna—Newark, N. J., March 7.
Gadski, Johanna—Loudon G. Charlton, manager. Portland, Ore., March 8; Victoria, B. C., March 10.
Gamble, Ernest—Boise, Idaho, March 6; Canon City, Colo., March 9.
Ganz, Rudolph—Pittsburg, March 3.
Gerardy, Jean—Montreal, March 6; Philadelphia, March 8.
Hall-Buckhout, Jennie—New York, March 5; Englewood, N. J., March 6; Jersey City, March 8; Passaic, March 9.
Hall, Glenn—Salt Lake City, March 5.
Hamlin, George—Boston, March 3.
Hutcheson, Ernest—Boston, March 6.
Jackson, Ion—Riverhead, L. I., March 5.
Joseffy, Rafael—New York, March 4 and 6.
Lhevinne, Josef—New York, March 8.
Miles, Gwilym—Newark, N. J., March 7.
Proctor, George—Hartford, Conn., March 7.
Randolph, Harold—Boston, March 6.
Reisenauer, Alfred—Loudon G. Charlton, manager. Chicago, March 4; Cincinnati, March 6; Louisville, Ky., March 7; Chattanooga, Tenn., March 9.
Samaroff, Olga—J. E. Francke, manager. New York, March 7.
Scheff, Fritz—C. B. Dillingham, manager. New York, Knickerbocker Theatre, Dec. 25, indefinitely.
Shay, Jessie—New York, March 7 and 9.
Shepherd, Arthur—Salt Lake City, March 5.
Stirling, Lydia—Salt Lake City, March 5.
Stojowski, Sigismund—Henry Wolfsohn, manager. New York, March 7; Boston, March 10.
Strong, Edward—Norwich, Conn., March 6.
Szumowska, Mme.—Boston, March 10.
Thatcher, Justin—Brooklyn, March 4.
Van Hoose, Ellison—Loudon G. Charlton, manager. Oberlin, O., March 6.
Young, John—Paterson, March 6.

II. ORCHESTRAS AND BANDS.

Boston Symphony Orchestra—Boston, March 3 and 4; New York, March 7; Boston, March 9 and 10.
Bostonian Sextette Club—Silver Creek, N. Y., March 3; Genesee, N. Y., March 4; London, Ont., March 6; Saginaw, Mich., March 7; Manastee, Mich., March 8.
Cincinnati Symphony Orchestra—Cincinnati, March 9 and 10.

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Detroit Symphony Orchestra—Detroit, March 8.
Hoffman Quartette—Boston, March 4.
Indianapolis Symphony Orchestra—Indianapolis, March 4.
Kneisel Quartette—Boston, March 6.
Kaltenborn Quartette—Savannah, Ga., March 7; New York, March 9.
Marum Quartette—New York, March 8.
Montreal Symphony Orchestra—Montreal, March 9.
New York Philharmonic Society—New York, March 3.
New York Symphony Orchestra—New York, March 4 and 6.
Olive Mead Quartette—New York, March 6.
Philadelphia Symphony Orchestra—Philadelphia, March 3, 9 and 10.
Pittsburg Orchestra—Pittsburg, March 3 and 6.
Russian Symphony Orchestra—New York, March 10.
Sam Franko's Orchestra—New York, March 8.
Sousa's Band—Henderson, Ky., matinee; Owensburg, Ky., evening, March 3; Louisville, Ky., March 4; Washington, Ind., matinee; Evansville, Ind., March 5; Pana, Ill., matinee; Decatur, Ill., evening, March 6; Jacksonville, Ill., matinee; Springfield, Ill., evening, March 7; Lincoln, Ill., matinee; Bloomington, Ill., evening, March 8; Peoria, Ill., matinee and evening, March 9; Chicago, matinee; Joliet, Ill., evening, March 10.
Theodore Thomas Orchestra—Chicago, March 9 and 10.

III. OPERATIC ORGANIZATIONS.

English Grand Opera—Henry W. Savage, director. Butte, Feb. 27-28; Helena, March 1; Fargo, March 3; Duluth, March 9-10.
Fantana—Schubert Bros., managers. Albany, March 2-3.
Mme. Mantelli English Grand Opera Co.—F. De Angelis, manager. Richmond, Va., March 9; Newport News, March 10.
Mexicana—Shubert Bros., managers. New York, Lyric Theatre, Jan. 29, indefinite.
Moonshine—Daniel V. Arthur, manager. Philadelphia, to March 3.
The Earl and the Girl—Shubert Bros., managers. New York Casino, indefinite.
The Pipe of Desire—Boston, March 6.
The Prince of Pilsen—Henry W. Savage, manager. Baltimore, Feb. 26-March 3.
The Sho-Gun—Henry W. Savage, manager. Baltimore, Feb. 26-March 3.
Tivoli Opera Co.—San Francisco, indefinite.
Woodland—Henry W. Savage, manager. Vancouver, Feb. 27-28.
Wonderland—Brooklyn, March 5-10.

DATES AHEAD.

March 4

New York Symphony Orchestra, Carnegie Hall, New York.
Hoffman String Quartette, Chickering Hall, Boston.
Justin Thatcher in "Stabat Mater," Brooklyn.
Mrs. Mary Chappell Fisher, organ recital, Pittsburg.
Alfred Reisenauer, piano recital, Chicago.
Rafael Joseffy, with New York Symphony Orchestra.
Sousa's Band, Louisville, Ky.

March 5

Indianapolis Philharmonic Orchestra, Indianapolis.
Boston Symphony Quartette, Boston.
Bostonian Sextette Club, Genesee, N. Y.
Ion Jackson, song recital, Riverhead, L. I.
Jennie Hall-Buckhout, song recital, New York.
Harriet Cady, song recital, Mendelssohn Hall, New York.
Harold Bauer, piano recital, Springfield, Mass.
Sousa's Band, Washington, Ind., matinee; Evansville, Ind., evening.
Glenn Hall, with Orpheus Club, Salt Lake City.
Lydia Sterling with Orpheus Club, Salt Lake City.
Arthur Shepherd with Orpheus Club, Salt Lake City.
Carlo Buonamici, pianist, with Boston Symphony Quartette.

March 6

Pittsburg Orchestra, with Mozart Club, Pittsburg.
Jean Gerardy, 'cello recital, Montreal.
John Young, song recital, Paterson.
Bostonian Sextette Club, London, Ont.
Ernest Gamble, concert, Boise, Idaho.
New York Symphony Orchestra, Carnegie Hall, New York.
Jennie Hall-Buckhout, song recital, Englewood, N. J.
Harold Randolph and *Ernest Hutcheson*, piano recital, Boston.
Olive Mead Quartette, Mendelssohn Hall, New York.
Kneisel Quartette, Potter Hall, Boston.
"The Pipe of Desire," Jordan Hall, Boston.
Rafael Joseffy, with New York Symphony.
Ellison Van Hoose, recital, Oberlin, O.
Alfred Reisenauer, recital, Cincinnati.
Sousa's Band, Pana, Ill., matinee; Decatur, Ill., evening.

March 7

Boston Symphony Quartette, Mendelssohn Hall, New York.
Kaltenborn Quartette, Savannah, Ga.
Bostonian Sextette Club, Saginaw, Mich.
Edward Strong, recital, Norwich, Conn.
Bessie Abbott, with the Arion Club, Providence, R. I.
Schubert Oratorio Society, Newark, N. J.
Gwilym Miles and *Shanna Cumming*, with the Newark Schubert Oratorio Society.
George Proctor, recital, Hartford, Conn.
Alfred Reisenauer, recital, Louisville, Ky.
David Bispham, recital, Auburn, N. Y.
Sousa's Band, Jacksonville, Ill., matinee; Springfield, Ill., evening.
Sigismund Stojowski, recital; Mendelssohn Hall, New York.
Jessie Shay, with Carnegie Chapter for Women's Philharmonic, New York.

March 8

Detroit Symphony Orchestra, Detroit.
Bostonian Sextette Club, Manastee, Mich.

Jennie Hall-Buckhout, recital, Jersey City, N. J.
Sam Franko, concert of old music, Mendelssohn Hall, New York.
Musical Art Society, Carnegie Hall, New York.
Marum Quartette, Cooper Union, New York.
Jean Gerardy, jubilee concert, Philadelphia.
David Bispham, recital, Albany, N. Y.
Mme. Gadski, recital, Portland, Ore.
Sousa's Band, Lincoln, Ill., matinee; Bloomington, Ill., evening.
Josef Lhevinne, with Marum Quartette.
Mrs. Rollie Borden-Low, recital, Waldorf-Astoria, New York.

March 9

Montreal Symphony Orchestra, Montreal.
Cincinnati Symphony Orchestra, Cincinnati.
Jennie Hall-Buckhout, recital, Passaic, N. J.
Boston Symphony Orchestra, Boston.
Kaltenborn Quartette at *People's Symphony Auxiliary Concert*, Cooper Union, New York.
Alfred Reisenauer, recital, Chattanooga, Tenn.
David Bispham, recital, Geneva, N. Y.
Sousa's Band, Peoria, Ill.
Jessie Shay, at *People's Symphony Auxiliary Concert*.

March 10

Russian Symphony Orchestra, Carnegie Hall, New York.
Cincinnati Symphony Orchestra, Cincinnati.
Ernest Gamble, concert, Canon City, Colo.
Boston Symphony Orchestra, Boston.
Sigismund Stojowski, piano recital, Steinert Hall, Boston.
Mme. Szumowska, recital, Boston.
Mme. Gadski, recital, Victoria, B. C.
Sousa's Band, Chicago, matinee; Joliet, Ill., evening.
Harold Bauer, recital, Mendelssohn Hall, New York.

March 11

Longy Club, concert, Chickering Hall, Boston.
Josef Lhevinne, piano recital, Carnegie Hall, New York.
Mr. and Mrs. David Mannes, recital, New York.
Herbert Witherspoon, recital, Chicago.
Francis Rogers, recital, Boston.
Sousa's Band, matinee and evening, Chicago.

March 12

People's Concert Association, Indianapolis.
Bostonian Sextette Club, Cortland, N. Y.
Jennie Hall-Buckhout, recital, New York.
Benefit Concert. Soloists, *Mme. Marie Rappold*; *Charles Gilbert* and *M. Tibaldi*, *Waldorf-Astoria*.
David Bispham, song recital, Toledo, O.
Steindel Trio, Indianapolis.
Sousa's Band, matinee and evening, Milwaukee.

March 13

Pittsburg Orchestra, Cleveland, O.
Cincinnati Symphony Orchestra, matinee, Oxford, O.; evening, Richmond, Md.
Genevieve Wheat, soloist with the *Pittsburg Orchestra*.
Mendelssohn Trio, Hotel Majestic, New York.
Ellison Van Hoose, recital, Cleveland, O.
Mme. Gadski, recital, Seattle, Wash.
Sousa's Band, Sheboygan, Wis., matinee; Oshkosh, Wis., evening.
Women's Philharmonic Orchestra, New York.

March 14

Cincinnati Symphony Orchestra, Detroit.
Jennie Hall-Buckhout, recital, New York.
Arthur Rubinstein, Stanley Hall, Montreal.
Sousa's Band, Appleton, Wis., matinee; Green Bay, Wis., evening.
Victor Beigel, last concert, Mendelssohn, New York. Soloists, *Susan Metcalfe*, *Emma van der Veer*, *Frances Ives* and *William Raymond*.

March 15

Ernest Gamble, concert, Jacksonville, Ill.
Mendelssohn Concert, Philadelphia.
Boston Symphony Orchestra, Carnegie Hall, New York.
People's Symphony Concert, Cooper Union, New York, with *Edouard Dethier*, violinist.
Sousa's Band, Marinette, Wis., matinee; Escanaba, Mich., evening.
Mme. Albani and Concert Company, Toronto.

March 16

Mme. Gadski, recital, Tacoma, Wash.
Ernest Gamble, concert, Mattoon, Ill.
People's Symphony Concert, Grand Central Palace, New York.
David Bispham, song recital, Brooklyn.
Sousa's Band, Marquette, Mich., matinee; Ispeping, Mich., evening.

March 17

Russian Symphony Concert, Carnegie Hall, New York.
Irish Musicales, Home of L. B. Prahar, Brooklyn.
Ernest Gamble, concert, Albion, Mich.
Boston Symphony Orchestra, Carnegie Hall, New York.
David Bispham, song recital, New York.
Sousa's Band, Hancock, Mich., matinee; Calumet, Mich., evening.
Final performance of Grand Opera, New York City.

SANG COLONIAL SONGS.

David Bispham Gives Interesting Recital in Philadelphia.

PHILADELPHIA, Feb. 26.—After an absence of over a year from Philadelphia, his home city, David Bispham made his re-appearance recently at a musicale given to the Colonial Dames, at the home of Mrs. James F. Sullivan, when he presented a programme of old songs, and by special request, gave a few explanatory remarks concerning them.

In commenting upon the songs Mr. Bispham said: "There were no really American songs in the days of the colonies, and the songs which I have chosen are those which our forefathers and foremothers sang as they gathered in camp or ball-room, and sat at the spinet or spinning wheel."

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